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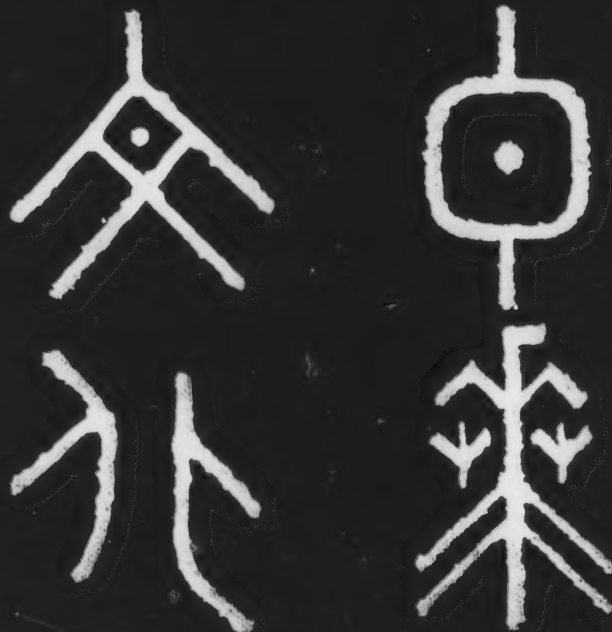
This curriculum guide is developed to accompany 7 Chinese Cultural Heritage kits for use in intermediate and middle school classrooms. The units in this guide may be used with or without the accompanying kits. When appropriate, units include: objectives, introductory information, suggested presentation sequence, activity instruction, evaluation instruments, supplementary activities, and bibliographic information. Each unit also presents the student text. Units are: (1) "Jia, Chinese-American Families," a look at diversity in Chinese American culture; (2) "China and Her Land," examines geographic concepts; (3) "Travels with Marco Polo: Life in 13th Century China," presents an illustration of China during the Song Dynasty as seen in the 13th century scroll painting Spring Festival on the River. Paining, calligraphy, and aesthetic principles are studied in (4) "Fine and Folk Arts of China." The joys and sorrows of Chinese are expressed in (5) "Chinese Celebrations." Protection from natural disasters and the selection of house sites are topics discussed in (6) "Chinese Architecture." Five popular games are introduced in "Chinese Games." (MM)

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CHINESE ETHNIC HERITAGE STUDIES COMMITTEE

GREATER BOSTON CHINESE CULTURAL ASSOCIATION

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ECHOES OF CHINA

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PREFACE

Greater Boston Chinese Cultural Association received two consecutive grants (1978 and 1979) from the Department of Health, Education, and Welfare to develop and disseminate curriculum materials on Chinese cultural heritage for students in grades five through eight. The curriculum, Echoes of China, includes seven kits; Jia: Chinese-American Families, China and Her Land, Travels with Marco Polo: Life in 13th Century China, Fine and Folk Arts of China, Chinese Celebrations, Chinese Architecture, and Chinese Games. Each kit contains a Teacher's Guide, a Student's Guide, audio-visual and activity materials, and bibliographic references. The seven kits of Echoes of China may be used individually or as a series. The curriculum units have been used by many teachers either with or without the kits. (Some of the artifacts can be made by students as part of a classroom project.)

Because of the varied historical background, there is much diversity among Chinese-American families in the United States. However, some traditional Chinese values still prevail in these families. The students will learn the differences and the similarities among these Chinese-American families in the kit Jia: Chinese-American Families.

The land of China extends from east to west through four time zones and from north to south across 49 degrees of latitude. While the northern soil is still deeply frozen, the south is already in the process of preparing another growing season. The Chinese call their own country "Zhong-guo", or "Middle Kingdom", which reflects the traditional view of their geographic, political, and metaphysical position in the world. These geographic concepts are explored in China and Her Land.

In the latter part of the Song Dynasty (960 - 1279 A.D.) an emperor commissioned an artist to paint a scroll depicting the "Spring Festival on the River." In its myriad detail, this colorful painting gives a very accurate illustration of China in the 13th century. A copy of the scroll is included in the kit Travels with Marco Polo: Life in 13th Century China.

Since the beginning of Tang Dynasty (618 A.D.) a demanding challenge was presented to Chinese artists. Each was expected to achieve competency in three fields: poetry, painting, and calligraphy, reflecting the aesthetic principles of Chinese painting. The students will learn about Chinese painting and calligraphy in the kit Fine and Folk Arts of China.

The Chinese, with thousands of years of history, tradition, and customs, are never without feasts and festivals. All Chinese celebrations pay respect either to nature or to ancestors. The joys and sorrows of Chinese life are expressed vividly in the kit Chinese Celebrations.

Feng-shui, or literally means "wind and water," are two natural phenomena on earth. Protection from the disaster of hurricanes and floods are both important aspects of human life. One use of "wind and water" is to guide the selection of house sites. This is one of the topics discussed in the kit Chinese Architecture.

Like children all over the world, children in China play games. Five popular games are introduced in the kit Chinese Games.

In the course of developing this curriculum, the Children's Museum of Boston functioned as a collaborating institution. Professor Thomas J. Johnson, director of Educational Research Laboratory of Boston University, served as consultant at various stages of the development and in the final evaluation.

Special thanks are due two former chairpersons, Dr. Nai-hsien Mao and Dr. Chi-chung Wang, during whose tenure the development of Echoes of China was made.

Charlotte S. Hsieh
Chairperson
Chinese Ethnic Heritage
Studies Committee
GBCCA
March, 1984

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JIA : CHINESE-AMERICAN FAMILIES

JIA: CHINESE-AMERICAN FAMILIES

TEACHER'S GUIDE

AI-LI S. CHIN

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MATERIALS

- Wall chart on "The Chinese Immigration Experience"
- Posters — a pictorial survey of Chinese-American lifestyles.
- A packet for each classroom "family" for its role play and special activity to learn for Chinese Ethnic Heritage Day — including reading materials and artifacts:

The Moy Family

- "Four Chinese-American Families — a role play": a short explanation
- "Chinese Ethnic Heritage Day": a brief description
- Family portrait: The Moy Family
- Role play directions for the Moy family
- Role cards for Grandpa Moy, Mr. and Mrs. Moy, Debbie and Dennis
- The "Relative's Story" — story of Casey
- Introduction to the Chinese Abacus or Bead Calculator
- Abacus

The Lee Family

- "Four Chinese-American Families — a role play": a short explanation
- "Chinese Ethnic Heritage Day": a brief description
- Family Portrait: the Lee Family

- Role play direction for the Lee family
- Role cards for Mr. and Mrs. Lee, Rose, Billy and Tommy
- The "Relative's Story" — the story of Jade Snow Wong
- Chinese Foods, containing directions for making and cooking wonton.

The Wong Family

- Family Portrait: the Wong Family
- Role play directions for the Wong family
- Role cards for Mr. and Mrs. Wong, Mingsen and Maying
- The "Relative's story," — the story of Pardee Lowe
- Poster on Chinese Table Setting and Table Manners
- A porcelain rice bowl, dish, and spoon, and 20 pairs of chopsticks.

The Pan Family

- Family Portrait: the Pan Family
- Role play directions for the Pan family
- Role cards for Mr. and Mrs. Pan, Dora and Henry
- Directions for the shuttlecock — how to make it and how to kick it
- The story of Ah Wah, from The Chinese Helped Build America
- A modern version of the feather shuttlecock.

Materials Provided in this kit for Teachers

- Chronology of Chinese Immigration History
- "Blood and Sweat in the Golden Mountains"
- "Chinese-American Parent's Discussion"
- "China-born Fathers and American-born Children"
- Chart for Major Occupations of Chinese-Americans

Materials not in the Kit

- Ingredients for making wonton
 - Cooking pot and utensils for cooking and serving wonton
 - Crepe paper and washers for making shuttlecocks
- Scissors, string and small plastic sheet or bag

OVERVIEW

Introduction

"Jia" is the Chinese word for "family," and this is a unit focussing on different kinds of Chinese families in the U.S.

The Chinese-American family in the 1970's is both Chinese and American. It is rooted deeply in Chinese history and civilization, and it has been struggling for more than a century for survival and development in American soil. Today, the oldest Chinese-American family is in its sixth generation in California, well-settled and multiplying, while the newest arrived only yesterday, parents already worried about losing touch with their rapidly Americanizing sons and daughters. Regardless of time of arrival, some parents still try to realize the ideals of the good Chinese family as they knew it from old teachings; others more readily give up the stricter precepts of "proper" family relations to ease their children's transition to American society.

We cannot speak of the contemporary Chinese-American family. We have to think instead of a range of families with degrees or kinds of Chineseness and with different modes of adaptation to American living. Some Chinese families can even be said to resemble American families of similar circumstances more closely than they do other families of recent Chinese origin. This then, is the most important feature of the Chinese-American family today —

its common origin, its variety of history, background, and experience and, inspite of change, its essential or residual Chineseness.

Chinese-Americans are now an ethnic minority in American society, and share many similarities with other minorities. An important similarity is that Chinese-Americans are increasingly aware of the uniqueness of their ethnic heritage, proud of its origin and characteristics, and eager to share it with fellow Americans in the hope of enriching the pluralistic culture of the U.S. Another similarity is that Chinese-Americans today represent a great variety of occupations and circumstances, unlike the earliest laborers to arrive in California in the middle of the 19th century. They now range from the humblest laborer to Nobel Prize physicists, from the resident of crowded Chinatown to the suburbanite, and from the traditionalist to the American militant or community activist. With the diversification of lifestyles come increasing contact with a variety of other Americans. While more and more activities are shared, some root differences remain, and these can best be discovered by a comparative look at family life.

Plan: of Activities

After some preparatory reading, discussion, and optional film viewing, the basic plan of this kit is to divide the classroom into four sub-units, each representing a classroom "Chinese-American family." Three different kinds of activities are designed for each of

these "families" to be carried on in parallel fashion:
1. each "family" will do a role play and solve a family problem, 2. each family will then read a make-believe "relative's story," and prepare a script for a scene in the historical play, and 3. each family will learn a special cultural activity.

When the families have completed the three activities separately, the entire class will come together again to share the learning and the experience on "Chinese Heritage Day." On that day, the four "families" will present their scenes in the historical play in the sequence of the "relatives' stories," and will take turns demonstrating the cultural activities they have learned, teaching them to the rest of the class, and conducting some competitions on the newly acquired skills. "Chinese Heritage Day" will wind up with the wrapping, cooking, and eating of wonton!

OBJECTIVES

Purposes

- To show the diversity of Chinese-American family life today. This is done mainly through the four role plays, and the different manners of resolving family problems, and secondarily through the cultural activities to be learned and shared.
- To show aspects of the Chinese heritage retained in present-day Chinese-families through family values and cultural skills. The family values are embodied in the content of role cards and in the outcome of the "family" discussions. Cultural skills are demonstrated in the special activities, which when taken together also show implicitly the value placed on preservation of culture.
- To show influences of American culture on the Chinese family mainly through differences between parents and children in the role plays and in the historical play.
- To encourage a comparison of the values and practices in the Chinese-American family with students' own families.
- To show the historical background of the Chinese-American family today. This is accomplished primarily through the historical play, but also through the use of the wall chart, and chronological table of events.

What Should Be Learned

- There is diversity in Chinese-American families according to geographic spread, place of residence, kinds of occupation, number of generations in the U.S., and degree to which Chinese family values and cultural practices are retained.
- Dominant family values in the Chinese tradition are: respect for elders, and the importance of order and harmony in the family.
- The Chinese family on American soil continues to change in the direction begun in China half a century ago: decreasing parental authority over the younger generation and increasing demands of sons and daughters for a voice in deciding their own affairs.
- At one end of the range, newest immigrant families contribute to the renewal of Chinese tradition in the family. At the other end of the range, Chinese-American families who have lived here one or more generations share many similarities with other American families in comparable positions in society, keeping only a few Chinese practices and retaining only echoes of Chinese values.
- Chinese-American families face similar problems as other American families, only the value assumptions are somewhat different, and thus their approaches to the solution of these problems are somewhat different. The generational gap, or conflicts between individual wishes and collective needs are universal problems.

BACKGROUND INFORMATION

Language and Family Values

To understand the contemporary Chinese-American family, we must go back to the roots of the family ideal in Chinese culture. We begin by discussing the linguistic associations of the character "jia" in traditional and contemporary China. Different uses of "jia" in combination with other characters provide clues to the importance of the family for the individual in traditional times. Expressions like jia-chuan, jia-feng, and jia-xun, meaning "the special tradition of a long family line," "the reputation of a family going back several generations," and "rules of conduct which prepare you for life," tell us that a person's membership in his large family was a central factor all through his life and wherever he went. While this is no longer entirely true for the modern Chinese people, the Chinese family still counts a great deal compared to the individual's own wishes and interests.

Broader concepts such as guo-jia for "the nation," and da-jia for "everybody" or "the people," demonstrate the significance of the family in traditional Chinese thinking. Other terms such as jia-yan for "father" and "jia-ci" for "mother" give us hints about the traditional image of the father and mother, being the "stern and dignified one" and the "kind and compassionate one." These qualities refer not only to role characteristics of parents, but imply also proper kinds of behavior

between the generations. Here again, the values have been changing, and so have standards of acceptable behavior between parents and children. There is, moreover, a gradation of traditional versus modern characteristics in family relationships nowadays, depending on the circumstances of a particular family.

Language is used as a means of introducing Chinese ideas about the family because it is a concrete and dramatic vehicle for making comparisons between what is familiar with what is foreign. One way to encourage students to make such comparisons would be to ask them to list words in English used in combination with "family," such as "family tree," "family treasures," or "family tradition," and to think of their associated meanings.

We also hope that learning a few Chinese words and expressions would heighten students' interest and give them something impressive to talk about outside the classroom. With this in mind, a note on pronunciation is provided below.

A Note on Pronunciation

It is not easy to give a simple lesson on pronunciation, yet students are curious what the Chinese characters sound like. This is why we have provided a phonetic translation of all the characters appearing in the Student Guide. The system is called ping-yin, the official system in China now adopted by the U.S. government in translations. In the Student's Guide, we have only described how to say jia. Here we will try to give

the approximate sounds of the other word.

The "ch" of "chuan," in jia-chuan for "family history," has no equivalent in English, but is close to the "ch" in "church." To be accurate, it should be pronounced with a slightly curled tongue. For "feng" in "jia-feng," treat it like "un" in "fund". The "x" in pin-yin is used to represent the "sh" sound, so try saying "shun" for the "xun" of "jia-xun." The consonent in "guo" is between "g" and "k", and the two vewels should both be sounded with a smooth transition. The last word that needs explaining is "ci" in "jia-ci," which is like the ending of "chintze" if you pronounced it as a two syllable word.

The phonetic translation for the characters used as decorative illustrations are as follows:

- "peace and harmony" = shang-he xia-mu
("he" pronounced "ho")
- "respect father and mother" = zun-jing
("zun" pronounced "tsun")
- "virtuous person" = xian-ren
- "loyalty, filial devotion" = zhong-xiao
("zh" is close to the "j" in "Joan", but with a slightly curled tongue)
- "kindness" = ren-ai
- "peace" = an

"prosperity" = fu

"relative" = qin-qi ("q" as the ch" in "chin")

"people" = ren

"good fortune" = ji ("j" as in "Jimmy")

Confucian and Other Sources for Chinese Family Ideal

Basic ideas about the Chinese family go back to ancient, pre-Confucian times. This fact was pointed out in the Student's Guide although most of the discussion about family values and family relationships is based on the thinking of Confucius. We want to avoid creating the impression that all important ideas began with Confucius, or that traditional Chinese culture was a monolithic or stagnant Confucian culture. The main point here is that Confucius was not only an original philosopher, but also a codifier of earlier Chinese thinking about family and society.

Later modifications were introduced into Confucian thought about the family. These were not included in the Student's Guide because they would detract from the main objective of the kit. Here, we can briefly characterize these pre-modern changes: While Confucius emphasized the importance of proper sentiments underlying correct family relations, later interpretations began to pay greater attention to ritual. Again, while Confucius stressed that young people should respect elders as the right and natural thing to do, popularizers of Confucian thought

began to introduce reward for good behavior. Thus stories about the virtuous son may include any of the above lessons.

The book which had the greatest influence on traditional popular thinking about the family was the Xiao-jing, the Book of Filial Devotion. It was probably compiled in the first century, B.C., and widely circulated from the eighth century on. At that time, it became a required text for every primary school. Written in plain and simple language, it described proper behavior of a son to his parents and, by extension, from a subject to his emperor. The book also dealt with the correct way to remonstrate when parents were definitely in the wrong. This aspect of Confucian teaching should not be forgotten: even in traditional times, respect and obedience were never absolute values. This point has implications for the modern Chinese people as they introduce new variations into the parent-child relationships.

Changes in the Chinese Family

The first major challenge to the Confucian ideal for the Chinese family came at the beginning of the twentieth century when Chinese society began to undergo fundamental transformation. During the intellectual ferment of the next few decades, the family system became the target of attack as the core reason for China's backwardness and decay. Western ideas about independence and equality were weakening the foundation of Confucian

thought. Young people who came under the influence of a modern education rebelled against their father's wishes, criticized the large family system, and championed individualism. While the general population remained more conservative, the strength of the old family system was broken.

When the People's Republic of China was established in 1949, the right of a person to choose his or her own spouse was put into the marriage code, and equality of the sexes was further promoted and made more of a reality. Thus the "revolution" in family thinking did not come full-blown with the coming of power of the Communist Party in China. In fact, much of the subsequent change in family relations was minor compared to the spearhead of change in the first half of the century. The Cultural Revolution in 1966-76 did turn the relationship between the generations up-side-down, but the balance between youth and age has been largely restored since then. Recent immigrants out of China do not have family relations very different from immigrants out of Taiwan or Hong Kong. All these immigrant families believe in respecting elders and putting family harmony above individual assertiveness more than do families who have lived in the U.S. a long time.

Contemporary Chinese-American Families

The single most important characteristic affecting Chinese-American family life is that the sex ratio is

now near normalcy. After half a century of a predominantly male immigrant population, the sex ratio reached about three males to one female during and immediately after World War II. Two factors were responsible for the gradual increase up to then: the natural increase of American-born children with an even ratio, and the permission for veterans of the armed forces to bring in "war brides." In the decades of the 1960's and 70's, it was largely the new immigration laws which allowed in large numbers of women to rejoin their husbands in this country. In 1980 the ratio was slightly in favor of men, being 51% to 49%. The following table tells the story dramatically.

<u>Census years</u>	<u>Total</u>	<u>% Male</u>	<u>% Female</u>
1900	118,700	93%	7%
1910	94,400	90%	10%
1920	85,200	82%	18%
1930	102,200	74%	26%
1940	196,300	69%	31%
1950	150,000	63%	37%
1960	237,300	57%	43%
1970	435,100	53%	47%
1980	806,040	51%	49%

Another factor which has influenced Chinese-American family life is the increasing proportion of American-borns who now slightly outnumber foreign-borns. American-born Chinese in 1980 made up 55% of all Chinese in the U.S..

Nativeborns began overtaking foreign-born in the 1940 census, and the proportion increased until the liberalized immigration policy resulted in increasing the proportion of foreign-borns again.

A third important factor to consider in discussing Chinese-American families is the opening up of jobs and of residential areas for people of Chinese origin since World War II. Before the war, except for engineering, there were very few Chinese in the professions. The small number of lawyers and doctors served a largely Chinese clientele. In the last two or three decades, Chinese have been finding greater acceptance as doctors, lawyers, architects, teachers, and even managers in large organizations. In the blue collar jobs, the doors open more slowly. All this means increased assimilation of Chinese-American family life into that of the majority Americans, and greater degree of integration into middle-class, American community life.

At the other end of the assimilation spectrum are the 20,000 or so new immigrants who come to the U.S. every year since the end of the 1960's. These immigrants come to rejoin family members already here or come as new and intact family units. A majority of them have to start at the bottom of the occupational ladder, either because of their low level of English and of job skills, or because their skills cannot be transferred readily to the American job market.

As counter-balance to the tendency to adapt to American life, Chinese - Americans began experiencing

greater ethnic consciousness and stronger Chinese identity since the late 1960's. Like other ethnic minorities in the U.S., Chinese-Americans have been increasingly concerned with the preservation of Chinese culture in their homes and with celebrations of Chinese heritage in the community. Along with the arrival of new immigrants as well as visiting family members from Taiwan and Hong Kong, and now from China, interest in Chinese culture is at a new height in Chinese-American homes.

Confronting Stereotyping and Making-fun

When students role play Chinese people, or put on a Chinese play, the temptation to make slanted eyes, talk in a sing-song voice, or walk in mincing steps is too great for many young people to resist. When they start doing these or making other funny gestures, some of these suggestions may be helpful, depending on the mood of other students and their level of understanding or good common sense:

- Stop the activity and ask the uninvolved students if they think Chinese are like this.
- Stop the activity and ask the involved student to think back where he/she picked up this gesture or voice, etc., and whether real Chinese people are like this.
- Stop the activity and point out this is stereotyping people. Point out some of the consequences of per-

petuating old stereotypes — that they prevent mutual understanding, disclose prejudice and ignorance, and destroy friendships.

- Stop the activity and explain that stereotyping arises out of ignorance, fear, hostility or feeling of superiority. Since these feelings do not exist in the class, there is no place for stereotyping. Ask the involved students how they would feel if they were the object of stereotyping.

Preparation of Students for Activities

Optional showing of a film or any other audio/visual material (see Bibliography for Teachers), or an informal question-and answer session with a Chinese-American guest.

- Required reading by everyone of "Jia: Chinese-American Families," plus short discussion to clarify points.
- Required reading for everyone of "Chinese-American Families, Part of Multi-Ethnic America":
 - a. "Looking at Your Own Family and Its Special Heritage." A set of 4 questions are provided to help the students think of their own heritage. They are encouraged to ask the help of their families if they do not know all the answers. In the following class period, a brief survey of the family backgrounds of the class would

bring out the cultural differences and prepare students for making comparisons between the "American" family and the material they are learning in this kit.

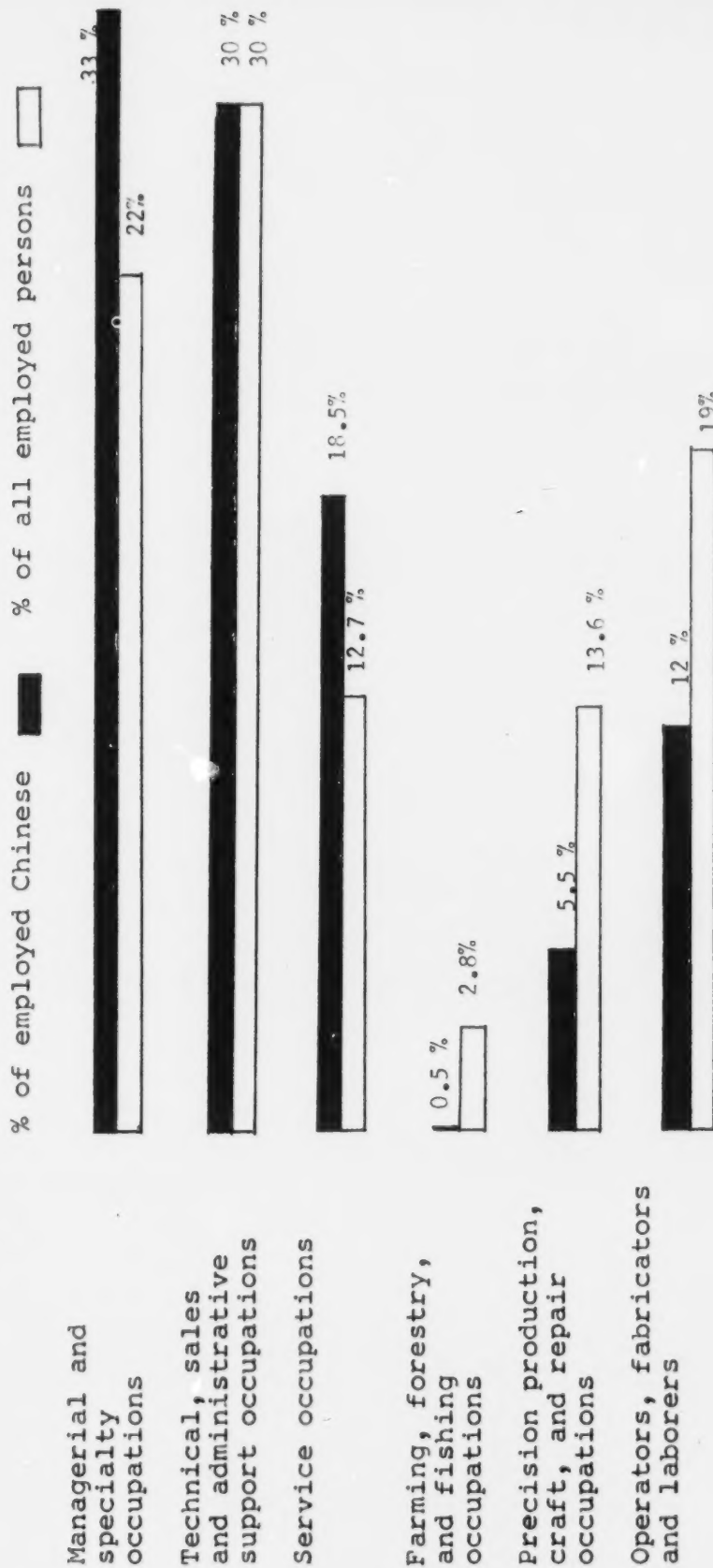
- b. "Learning some facts about Chinese-American Families," required reading for everyone. This section familiarizes the students with some basic facts about the Chinese people, their history in this country and their present conditions. A short discussion should follow the reading to correct misconceptions and compare impressions. Specific facts or figures are less important than a general understanding of the circumstances under which Chinese-Americans live.
- o The three main activities: Family role play, historical play, and cultural activities are described in "Procedures".

A CHRONOLOGY OF CHINESE
IMMIGRATION HISTORY

- 1850's Chinese laborers began coming to California to look for gold and to find other work.
- California passed discriminatory laws against the Chinese
- 1850-1864 Mining for gold and other minerals.
- 1850-1880 Chinese fishing communities were built up in Monterrey and other California coastal areas. Dried seafood such as shrimp, abalone, and sturgeon were exported to China, Japan, and Hawaii.
- 1860 California state laws denied Chinese children the right to education in the public schools. Separate schools were established for the Chinese.
- 1860-1890 Chinese went into agriculture in California. They also reclaimed much land for farming. In 1890, Chinese made up 3/4 of California's total agricultural labor force.
- 1865-1869 Chinese built much of the Western link of the Trans-Continental Railroad. In 1865, a total of 14,000 men worked for the Central Pacific Railroad, and 90% of them were Chinese. Chinese workers were paid \$16 a month while non-Chinese received \$35 per month.
- 1870-1880 California passed laws making it difficult for Chinese to make a living in many kinds of work.
- Anti-Chinese riots cropped up in several cities in the Western region of the U.S..

- 1876 Depression in California, made many people blame the Chinese for the loss of jobs.
- 1882 Congress passed the Chinese Exclusion Act to keep Chinese from coming to the U.S. Many states also passed laws making it illegal for Chinese to marry Caucasians.
- 1943 Congress repealed the Chinese Exclusion Act and passed the quota law, permitting 105 Chinese to come in each year. Many thousands were allowed in each year from much smaller nations.
- Chinese who were legally in the U.S. could now apply for citizenship.
- 1940's The War Brides Act of 1945 and the Displaced persons Act allowed Chinese who served in the U.S. Army to bring in Chinese wives, and Chinese aliens already in this country become residents.
- 1953 The Refugee Relief Act reserved 2000 slot for Chinese to come into the U.S. outside of the quota.
- 1965 Congress passed the New Immigration Act replacing the inequitable quota system, up to 20,000 Chinese from China could come to the U.S. each year.

1980
 PERCENTAGE OF EMPLOYED CHINESE
 AND ALL EMPLOYED PERSONS IN THE U.S.
 16 YEARS AND OVER
 IN EACH OCCUPATIONAL GROUP



Total for Chinese = 399,964 total for all employed persons = 97.7 millions

Compiled from data in Chapter C, "General Social and Economic Characteristics," Part 1, volume 1, 1980 CENSUS OF POPULATION, Issued December 1983.

SUGGESTED SEQUENCE

Day One

Materials

- Teacher's Guide and Reference Materials for Teachers
- Student's Guide
- The Relative's Stories
 - The Pan Family — Ah Wah
 - The Lee Family — Pardee Lowe
 - The Moy Family — Casey
 - The Wong Family — Jade Snow Wong
- Wall Chart — the Chinese Immigrant Experience
- Posters — a pictorial survey of Chinese-American lifestyles.

After reading the Teacher's Guide, you should give a brief overview of the kit to the students. Explain the sequence of activities and the objectives.

Each student will choose or be assigned to a family: the Pans, Lees, Moys and Wongs. Each family will get a folder with all the reading materials they will need for the activities.

Explain the historical play. Each student will read the preparatory reading for the historical play. Part of the class time will be spent reading. The rest of the reading will be homework.

Day Two

Materials

- Teacher's Guide
The Historical Play
- Student's Guide
A Historical Play in Four Acts
- The Relative's Story
- Wall Chart
- Posters

The students will discuss the relative's story and prepare for the historical play by writing a script.

Present the historical play and discuss the Chinese-American experience.

Day Three

Materials

- Teacher's Guide
The Family Role Play
Discussion After the Role Play
- Student's Guide
- Packets for the Four Families
Role play for each family
Family Portraits
Role cards

- Explain role playing to the students
- Assign roles to the students or let them choose roles
- Allow some time for the students to solve their family problem
- Present the solutions and discussions to the class as a whole

Day Four

Materials

- Teacher's Guide

Chinese Heritage Day

Special Activities to Learn for Each of the Four Families

- Student's Guide

Chinese Heritage Day

Special Activities to Learn for Each of the Four Families

- Artifacts

Abacus

Set of bowl, dish, and spoon

20 pairs of chopsticks

Shuttlecock

Prepare for Heritage Day. Each family will have a special activity to prepare and practice.

Day Five

Materials

- Same as Day Four
plus
- Posters
- Wonton-making ingredients
- Cooking and serving utensils for wonton

Chinese Heritage Day. It will be best to set aside two periods or an open-ended time for the Heritage Day so that the students will participate in all the activities.

HOW TO DO ACTIVITIES, STEP BY STEP

The Historical Play

Directions for preparing the scenes in the historical play have been given in the Student's Guide. For each "relative's story," we have also included a list of questions to guide the writing of the script. It may be useful after the script is written to ask the students to look for the theme in the script and anticipate the message that they want the audience to get.

In acting out the scene, the same principles hold as in the role play: be natural, avoid exaggerations in voice and behavior, and watch out for stereotyping. Also try to be historically faithful.

It would be useful to provide some background and period setting for the historical play by preparing a short introduction to each of the four scenes. For this purpose, some sources of information are provided for teacher's use:

1. A copy of the article "Blood and Sweat in the Gold Mountain" by H. M. Lai. This is the most authoritative article on the history of Chinese immigration.
2. "A brief chronology of Chinese immigration history: prepared as a convenient reference.
3. The set of posters on changing Chinese-American life styles designed for display on Chinese Heritage Day.

4. The wall chart, "The Chinese Immigrant Experience," a summary of important event and of population changes for Chinese-Americans, 1850-1970.

- For Ah Wah's story, much of background information is provided by the authors in the excerpted chapters. Since the family will have read the chapters, perhaps a member of the Pan family would like to make the brief introduction. He/she can make use of the wall chart and posters as visual aids in making the introduction. The anti-Chinese riots in the West and more hospitable atmosphere of the rest of the U.S. might be pointed out.
- Pardee Lowe grew up in the early decades of the century. He and his family experienced the great San Francisco earthquake of 1906. Lai's article as well as the posters give an idea of some of the jobs Chinese held at that time. An important fact in Pardee Lowe's time was the improving climate of attitudes toward the Chinese and greater opportunities for the gifted young American-born Chinese to go to college. His was the first generation to rise out of the laboring class that the great majority of the immigrant fathers belonged. The growing contact outside the Chinese community began to influence Pardee's attitudes toward relations in his family.
- Jade Snow Wong was one of the pioneer Chinese girls to get a college education, but not until she fought for the privilege and earned her own

way. When Jade was a teenager, it was no longer rare for American girls to aspire to a college education, but due to the conservatism of her China-born parents, she experienced obstacles. The same applied to her right to participate in decision making. It was the discrepancy between what she felt other girls enjoyed with the discipline she lived under that produced the story of her struggle.

- The story of Casey reflects a newer kind of Chinese-American experience. By the 1960's and 70's, many Chinese-Americans have grown up away from the Chinese community and are strangers to the Chinese customs and values. Yet, much of Chinese culture is preserved in other families, especially those in Chinatown. The person of Casey's grandmother symbolizes the Chinese heritage of a humble, working class grandmother. Through the grandmother, Casey learns to accept her Chinese origins and appreciate the Chinese way of life.

At the end of the historical play, the audience might be invited to carry on a short discussion of the changes they have seen in family life. How is the portrayal of the father different in the four scenes? What are the different kinds of discipline used? What differences of opinion are there between parents and children? And finally, in spite of all the change, can they detect underlying themes that exemplify basic Chinese family values? (For example, the stories of Pardee and Jade are full of struggle and conflict. They are the results of parental efforts to teach children to submit to authority.)

The Family Role Play

Explaining the Role Play

Explain to the class that they are about to learn Present-day Chinese-American family life by experiencing what it is like to be members of a Chinese-American "family." Four different "families" will be created so that the class will learn a variety of Chinese-American family life. Each "family" will be given a family history, a set of role cards, directions for the role play, and a different family problem to discuss and to resolve. At the end of the role play, each family will discuss among themselves how the role play went, and what observations they can make about Chinese-American family life.

Dividing the Class into "Families"

Divide the class into four groups: two groups of 5 members each, and two groups of 4 members each. If the class is not big enough, omit the role of Mrs. Moy by having the father speak for the mother who is out of town, or omit the role of Rose in the Lee family, or both. If further cuts are needed, omit the role of Mrs. Pan, who can be away in Taiwan seeing her parents. If the class is very small, omit the Lee family and substitute the wonton making for the table setting and chopstick activities for the Wong family. Chopstick practice could be done

informally on Heritage Day. Assign any two students familiar with chopsticks to teach the others. If there are more students than roles, create roles for younger brothers and sisters. Make temporary role cards. Each family has some reading to do, some script writing and acting, and some fun activity. All these activities are evenly divided so that students should not feel they have to compete for any one family membership.

Reading and Discussing About the Family

Have members of each "family" settle in a corner of the classroom and read its own family history. Discuss unclear parts among themselves.

Assigning Role to Each Family

- A list of role cards and their contents for each "family" is provided in the teacher's packet to guide you in the assigning of roles (or in sorting out the volunteers). The roles in each family are roughly of the same importance. Knowing the students, you are the best judge as to who can empathize better with adults and who make the most natural sons or daughters.
- When distributing role cards to members of each family, ask each person to read the back side of the role card but not to let anyone else see it. After

each person is familiar with who he or she is, hang the role card around the neck with the names showing. They should think about being that person, what he/she should say, how he/she would react to other members of the family. When everyone in a family is ready, begin the role play.

- Anyone in the family can begin talking. They should all talk in a natural voice, and act naturally. No one will be judged for acting ability; but everyone should try to be true to life. Remind everyone to reach a decision before the allotted time. The role play should last at least 5 minutes to be effective, but more than 10 minutes would not be necessary.

Discussion After the Role Play

★ Here are some questions which may be used to guide the discussion after the role play. These questions are put in general terms and can be applied to all four family problems.

- How did family members differ in their opinions on this problem?
- Whose opinion was closest to traditional Chinese family values, and whose was farthest away from them?
- What was the result of the family discussion? Was there a unanimous decision? Did anyone object to the solution and how was he or she dealt with?

- Do you think the role play was true to life? Did the solution make good sense to that family?
- Would your own American family have done it differently? What are some similarities and differences?

In the discussion over the role play, steer students away from trying to decide if a given solution to a family problem is "right" or "wrong". Chinese-American families, like other families, vary in their way of handling problems. A more fruitful question to ask would be whether a solution is closer to Chinese values or American values. The nearest we can come to evaluating a solution is contained in question 4, in which we ask if the role play was true to life and if the solution made good sense to that family. Any solution that is consistent with the directions given in the role cards "makes good sense" to that family. Any solution that is contrary to the characters does not. There can be more than one solution that make good sense in a given situation.

What is on Role Cards for the Pan Family

- A. 1. You are Dora. You are 15 years old.
2. You were born in America and live in the suburbs.
3. You are good at drawing and interested in all kinds of art.
4. Your parents want you to study Asian art so that you can be a teacher. They want you to select high school courses that prepare you for college. You find American art more fun and want to get an art job right after graduating from high school.
- B. 1. You are Henry. You are 14 years old.
2. You were born in America and live in the suburbs.
3. You are good in math and get fine grades in most subjects. You know you will go to college and study math or a science.
4. You want to join a rock group and have fun with your friends, but it meets on the same afternoon as the math club. You want to choose the rock group.
- C. 1. You are Mr. Pan. You own your house in the suburbs.
2. You were born in China, educated in Taiwan, and came to this country for special training. You are now a college professor.
3. You want your children to get the best education they can and choose a good career. You think Chinese in this country should try to do their best so they will no longer be looked down upon.

4. You believe in talking things over with Dora and Henry now that they are old enough. You believe parents know best about college and a career.
- D.
1. You are Mrs. Pan. You are a librarian.
 2. You were born in China, educated in Taiwan, and came to this country for special training.
 3. You want your children to be successful, but you want them to be happy too.

What is on Role Cards for the Lee Family

- A. 1. You are Billy. You are 18 and go to business school.
2. You were 8 years old when your parents brought you from Hong Kong to settle in the U.S.
3. You help your father in the restaurant, especially with his accounts and income tax. You aren't sure you want to take over the family restaurant business when your father retires.
4. Tommy is your kid brother and you don't want him to get hurt in a fight.
- B. 1. You are Rose. You are 14 and in high school. You were 4 years old when your parents brought you from Hong Kong to settle here.
2. You help your family in the restaurant, waiting on tables and being cashier late afternoons and evenings.
3. You do not want Tommy to get hurt.
- C. 1. You are Tommy. You are 9 years old and born in this country.
2. You think your parents are too strict. You like to be with the kids instead of helping to clean the restaurant and pick over vegetables in the afternoon.
3. You wouldn't start a fight, but you fight back when someone hits you.

- D. 1. You are Mr. Lee. You were a cook in Hong Kong and brought your family here 10 years ago under the new immigration law.
2. You bought a restaurant in this town as soon as you had saved enough money. You want to build a good future for your kids.
3. You know Billy is smart and feel pretty sure he will take over the business some day. This is why you advised him to study business.
4. You know Billy and Rose are good kids but you worry about Tommy.

- E. 1. You are Mrs. Lee. You came to the U.S. with your husband 10 years ago.
2. You wish the restaurant didn't take up so much of your time so you could help Tommy more and see that he does homework after school.

Tommy tries to defend himself. Billy and Rose each has a different opinion from the others.

The family compares their ideas about Billy's problem but do not have to arrive at a unanimous opinion. The family does have to agree on one solution. Here are some examples:

- 1) Tommy should tell the teacher and let him or her settle the argument.
- 2) Tommy should stand up for himself and learn to defend himself.
- 3) Tommy should get his friends to help him.
- 4) Tommy should just walk away when someone threatens to fight.
- 5) The family should move to Chinatown.

What is on Role Cards for the Moy Family

- A. 1. You are Debbie Moy. You are a 13-year-old twin.
2. You have always lived in this suburb and have many friends here.
3. Sunday is the best time for you to catch up on your piano practice and homework. During the week, you like to do things with your friends.
4. Agung likes to go to Chinatown Sundays to visit relatives and friends, and to eat lunch in his favorite restaurant. He wants the whole family to go but you find it boring. You can't understand most things they say when they speak in Chinese.
- B. 1. You are Dennis Moy. You are a 13-year-old twin.
2. You have always lived in this suburb and have many friends here.
3. You want to make the baseball team when you go to high school. Sunday is the best time to practice with your friends.
4. Agung likes to go to Chinatown Sundays to visit relatives and friends, and to eat lunch in his favorite restaurant. He wants the whole family to go but you find it boring. You can't understand most things they say when they speak in Chinese.
- C. 1. You are Mr. Moy, the father. You were born and educated in America.
2. You are an engineer in a big company and own your house in the suburbs.
3. Since you brought Agung to live with you, you look up to him as the head of the family.

4. You think kids should obey elders as you were taught to do. You also want your kids to learn to be independent. Sometimes you are not sure which of the two is more important.
 5. You believe the close family is the most important thing in life.
- D.
1. You are Mrs. Moy. You are American-born and a social worker.
 2. You agree with your husband that kids should listen to elders but you believe kids should be allowed to follow their interest sometimes and have a good time.
 3. You worry that you can't teach your kids to show enough respect for Agung.
- E.
1. You are Agung, Chinese name for Grandpa.
 2. You came to America alone when you were 15 years old to work in your uncle's hand laundry. Now you are retired and living with your son's family.
 3. You like to go to Chinatown to see relatives and friends, and to eat noodles in your favorite restaurant.
 4. You are proud of your family and enjoy having them with you in Chinatown.
 5. You believe in the old Chinese way of respect for older people and a close family life.

What is on Role Cards for the Wong Family

- A. 1. You are Mingsen. Friends call you Ming. You are 10 years old and came from Hong Kong 3 years ago with you parents.
2. You live in Boston Chinatown and go to the new Quincy School.
3. You have to go to Chinese Language School everyday after regular school. But you would rather go out and play. You are bored in Chinese school.
4. You don't see why you should keep speaking Chinese now that you are living in America.
5. If the family moves to the suburbs, you wouldn't have to go to Chinese school, but you will miss your friends.
- B. 1. You are Maying. Friends call you May. You are 9 years old and came from Hong Kong 3 years ago with your parents.
2. You live in Boston Chinatown and go to the new Quincy School.
3. You have to go to Chinese Language School everyday after regular school. You like the Chinese dance class but don't see why you have to learn the language.
4. You wouldn't mind moving to the suburbs and going to American dance class, although you like the Chinese costumes and makeup.

- C. 1. You are Mr. Wong. You brought your family to the U.S. 3 years ago for a better future because Hong Kong was too crowded.
2. You are a skilled tailor of men's suits and work for a downtown men's shop. You were just offered better pay in the shop's new suburban branch.
3. You want the new job, but you are not sure you want to leave Chinatown. Your wife has a job sewing and your kids go to Chinese school. If you moved, your kids would learn English faster and have more outdoor activities.
- D. 1. You are Mrs. Wong. You are glad your husband brought you here to this country 3 years ago. At first, it was hard getting used to things.
2. You like living in Chinatown because you work in a sewing factory with other Chinese women and you know where the kids are.
3. You are worried about another move. You won't know the stores and can't keep track of the kids so easily. But you would like better wages and better opportunities for your husband.

Special Activities to Learn for Each of the Four Families

The special activities are introduced to provide fun and hands-on experience for the students. They also represent different aspects of the Chinese culture that are still kept alive today. The abacus represents knowledge and skill, the shuttlecock represents fun and physical dexterity, the table-setting represents etiquette, and wonton-making of course represents the art of cooking and the enjoyment of food. These are all parts of the popular culture which the majority of the Chinese people carry on in the home. (An additional comment might be made about the table-setting: the placing of serving dishes in the middle of the table teaches children to use self-restraint and to consider the needs of others. Food is there for all to share.)

"Chinese Heritage Day"

"Chinese Heritage Day" is designed to get the class together again and to share experiences and skills. If it is feasible and desirable, other classes can be invited to join the festivities.

Put up the wall chart in a prominent place, and arrange the posters in proper historical sequence. The reading packets for the "families" might also be spread out for everyone to examine. The artifacts, along with the instruction sheets, should be grouped by "families" and displayed until the "families" take turns putting on demonstrations and conducting competitions

- Summary of the role play — each "family" might have one member summarize for the audience in two or three sentences what went on in the role play, including the result of the discussion.
- Historical play, with a short introduction before each act.
- Special activities — We suggest beginning with the abacus, go on to table-setting, chopstick demonstration and contest, then to shuttlecock demonstration and participation/contest. At the end of this, everyone should sit down.
- The final activity is the making, cooking, and eating of wonton. If possible, have the separate ingredients for the wonton-filling brought to class on a tray and mixed in front of everyone. Fried wonton, using an electric frying pan and slotted spoon, could be served on paper towels. For soup wonton, use boullion cubes for broth and foam cups for serving.

EVALUATION

What They Learned Should Include the Following Points

- That there is a variety of Chinese-American families — in work, residence, languages spoken at home, and Chinese customs and values.
- That two of the important Chinese family values are respect for elders, and harmony and order before individual interests.
- That many Chinese-American families now share American values of encouraging the spirit of independence and self-determination in children.
- That the Chinese ethnic heritage is preserved in part by the practice of cultural skills like the use of the abacus, the game of the shuttlecock, eating habits and the preparation of Chinese food.
- That their own families can also be understood in terms of family values, traditions, and practices.

Method of Determining If Objectives were Achieved

- If the role play is true to the spirit of the family portrait and descriptions on the role cards.
- If the historical play is true to the historical information contained the "relatives' story."

- If the cultural skills are learned and practiced in the spirit in which these activities are intended (as valued skills).
- If students can fill out the evaluation chart satisfactorily.
- If in the teacher's judgment, stereotypes are reduced, and understanding and appreciation of Chinese ethnic heritage increased through the successful and enjoyable completion of the activities.

SIMILARITIES AND DIFFERENCES

— between my classroom family and other American families I know —

Similarities		Differences	
The Pan family and families I know	1.		1.
	2.		2.
	3.		3.
	4.		4.
	5.		5.
The Lee family and families I know	1.		1.
	2.		2.
	3.		3.
	4.		4.
	5.		5.
The Moy family and families I know	1.		1.
	2.		2.
	3.		3.
	4.		4.
	5.		5.
The Wong family and families I know	1.		1.
	2.		2.
	3.		3.
	4.		4.
	5.		5.

SUPPLEMENTARY ACTIVITIES

- A. Additional reading of the optional selections or from the student reading list. Preparing reports or posters from additional reading.
- B. Writing a brief scenarios as to how your own family would have solved the problem in the role play for your group.
- C. Writing a skit similar to the scene in the historical play, but about the way an average American family today or your own family would have done it.
- D. Interviewing a Chinese-American friend or neighbor on family relations, language spoken at home, Chinese food prepared and special holidays celebrated.

READING LIST FOR STUDENTS

Non-fiction:

Chu, Daniel and Chu, Samuel. Passage to the Golden Gate. Zenith Books, Doubleday and Co., N.Y., 1967.

Dowdell, Dorothy and Joseph. The Chinese Helped Build America. Julian Messner, a Division of Simon and Schuster, Inc., N.Y., 1972.

Jones, Claire. The Chinese in America. Lerner Publications Company, Minneapolis, Minnesota, 1972.

Sung, Betty Lee. The Chinese in America. MacMillan Publishing Co., N.Y.; Collier MacMillan Publishers, London, 1972.

Fiction and Biography:

Judson, Clara Ingram. The Green Ginger Jar — A Chinatown Mystery. Houghton Mifflin, Boston, 1949.

Lowe, Pardee. Father & Glorious Descendant. Little Brown and Company, Boston, 1943.

Murray, Marion. The Plant Wizard. Crowell-Collier Press, N.Y., 1970.

Wong, Jade Snow. Fifth Chinese Daughter. Harper Bros., N.Y., 1950.

Wong, Jade Snow. No Chinese Stranger. Harper and Row, N.Y., 1975. (Adult book, for advanced readers.)

Yep, Laurence. Child of the Owl. Harper and Row, N.Y., 1977.

Yep, Laurence. Dragonwings. Harper and Row, N.Y., 1975.

BIBLIOGRAPHY FOR TEACHERS

Curriculum Guides:

Chinese Cultural Resource Book. Chinese Bilingual Pilot Project, ESEA Title VII, San Francisco Unified School District, San Francisco, Cal.

The Chinese Experience in America. San Francisco Unified School District, San Francisco, Cal.

Audio-Visual Materials:

Bean Sprouts. Series of 6 half-hour TV shows about Chinese-American children and their friends at school, at home and in the community. The target audience is 8-12 year olds. Available (Show #1) in 2" Broadcast, HBC tape and 3/4" cassette. Length: 28:15. Children's Television Project, 641 Golden Gate Avenue, San Francisco, Ca. 94102. (415) 431-7841.

Siu Mei Wong: Who Shall I Be? Film, 15 minutes, 1970, color, Boston University Film Library.

Selected Books:

Nee, Victor G. & Nee, Brett DeBary. Longtime Californ'. Pantheon Books, Random House, 1972.

Sung, B. L. Mountain of Gold. MacMillan Co., 1967.

T.A.C.T. - Chinese-American Past and Present. Collection of Chinese-American Reading and Learning Activities. Written by Don Wong and Irene Dea Collier, Chinese-American Heritage project, June 1977.

Lai, H. M. "Blood and Sweat in the Golden Mountains," East-West, the Chinese-American journal, January 1, 1976. pp. 1, 3-6.

(The following are autobiographies by Chinese-Americans:)

Kingston, Maxine Hong. The Woman Warrior. Memoirs of a girlhood among ghosts, Knopf, 1977.

Kingston, Maxine Hong. China Men, Knopf, 1980.

Lowe, Pardee. Father and Glorious Descendant. Boston, Little Brown & Co., 1943.

Wong, Jade Snow. Fifth Daughter. Harper and Row, 1950.

Wong, Jade Snow. No Chinese Stranger. Harper and Row, 1975; Boston, Little Brown & Co., 1943.

WHERE MY MATERIALS COME FROM

Excerpted Reading Packets

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Background Information

From other books on the Student Reading List and Teacher's Bibliography, and

From accumulated reading and research, interviews and observations about Chinese-American identity, family life, and community activities.

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3. From Chinese-Americans Past and Present, by Don Wong and Irene Dea Collier, Association of Chinese Teachers, Chinese-American Heritage Project, 1977. p. 13.
4. From Ibid, p. 14.
5. From Ibid, p. 15.
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7. From Ibid, p. 33.
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15. From Chinese-Americans Past and Present, p. 72
16. From Ibid, p. 73

17. From Ibid, p. 74.
18. From The Chinese Texans, p. 17. Texas Historical Society.
19. From U.S. Cencus, vol. II: Asian Americans 1970, p.87.
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JIA: CHINESE-AMERICAN FAMILIES

STUDENT'S GUIDE

AI-LI S. CHIN

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JIA: CHINESE-AMERICAN FAMILIES

"Family" in the Chinese Language

家

family

Jia is the Chinese word for "family." It also means "house" or "home." Jia has very special associations in the Chinese language and occupies an important place in Chinese thinking. It is at the center of everyone's personal philosophy — in other words, his or her basic beliefs.

There are many traditional poems dedicated to sentiments of home. Often, they are written by a scholar who had to travel for state examinations or to become an official. Here is a brief poem by the famous Tang Dynasty poet Li Bo, who lived in the 8th century. It is a poem about thoughts of home on a quiet night away from home. In translation it reads like this:

正下
和睦

peace and harmony

So bright a gleam at the foot of my bed —
could there have been a frost already?
Lifting my eyes, I found that it was moonlight,
Lowering my head, I thought suddenly of home.*

*Adaptation of a translation, with some changes, from Three Hundred Poems of the Tang Dynasty, translated by Ting Xu-zhou, Taipei, Taiwan, 1973, p. 98.

Combined with other words, jia becomes part of several expressions of important traditional values. For example, jia-chuan 家傳 means "family history," but it is really more than that. It is the special tradition of a large family with the same name, whose fate is bound together for as many generations as there are records. Jia-feng 家風 literally says "family wind," but really refers to the reputation of a family line (several generations of a family). Jia-feng in old Chinese society follows a person wherever he goes. Jia-xun 家訓, meaning "family instruction," are rules of conduct which prepare you for life.

There are other terms which borrow the word jia to describe large and important groups. The nation is called guo-jia 國家 literally meaning "nation-family." To say "everybody," the word da 大, or "big," is added in front of "family," making it da-jia 大家. You might translate it as "the giant-family." or "the family of people."

Thus, the word jia is associated with a much larger group and with a broader, longer tradition than the English word "family."

There are traditional terms for members of the family that suggest special characteristics of these people in old Chinese society. People used to say jia-yan 家嚴 when they referred to their father. The literal translation is "the stern and dignified one at home." And they said jia-ci 家慈 when they meant their mother, "the kindly one at home." These terms tell us that the father in the old society represents the value of dignity and an "unbending quality." And the mother stands for kindness and for the qualities of gentleness and compassion.

These old expressions show you what the Chinese people used to think about the two most important people in their lives. These terms also tell us that family values can be cited to exemplify values in the whole society, in other words, the Chinese cultural heritage.

尊 父
敬 母

respect father and mother

These unfamiliar words are introduced here not to make this a language lesson, but to demonstrate the place of honor the family has enjoyed in Chinese civilization. Language tells us what kind of things people care about a great deal.

Before we leave the subject of language, you might want to learn how the Chinese pronounce "family." Jia sounds almost like "jar," but instead of letting your voice drop, hold it at an even level, and do not pronounce "r" at the end. Do not worry about sounding the other words correctly. The spelling is the one used by the People's Republic of China, and it is the new official spelling adopted for translation by the American government. A few sounds in the Chinese language cannot be accurately represented in English spelling, and so some letters of the English alphabet are borrowed to suggest special sounds.

Historical Ideas About the Chinese Family

Let us now go back in history and discover some of the original ideas about the family.

The basic ideas about the Chinese family existed at least two thousand five hundred years ago. We sometimes speak of the traditional Chinese family as a "Confucian family," and talk about Chinese family values as "Confucian values." Actually, the origins go further back in history. Since Confucius thought a great deal about the importance of family values and saw them as the building block of a good society, he reinterpreted ancient wisdom on these matters. His teachings are found in books written by his students. Confucian thought made a major contribution to traditional Chinese ideas about the family, so it is important to introduce some of them here.

Confucius was a philosopher and a teacher who lived from 551 to 479 B.C. He was the most revered man in Chinese history. He lived at a time of political unrest and moral confusion. Confucius looked for solutions to the social problems of his time. He tried to persuade the rulers to restore the wisdom of the ancients. He believed that if people followed the old ways faithfully and lived up to the old values, society would be put

賢
人

virtuous person

back in good order, and people would again enjoy peace and harmony under heaven.

Confucius named five relationships as the most important ones in society. When these relationships were good, he thought, other relationships would naturally imitate them. These five relationships are: 1. ruler and subject, 2. father and son, 3. husband and wife, 4. older brother and younger brother, and 5. friend and friend. As you see, three of the five relationships are in the family, making the family the heart of society. In Confucius' thinking, these relationships were part of the principles of heaven and earth, in other words, the laws of nature. Therefore, ideas about these relationships were presented as universal truths to be accepted by all the people in China.

Even the relationship between the ruler and his subjects took on the nature of a family relationship: the ruler was like a father to his subjects. Confucius believed that if all subjects treated their own fathers with respect and served their fathers faithfully, they would know how to respect and serve their ruler as well. As for the other relationships, there were mutual responsibilities between father and son, husband and wife, older brother and younger brother, and friend and friend. Confucius reasoned that when each person did his or her part, society would run smoothly.

忠
孝

loyalty, filial devotion

In addition, there were five basic values that applied to family and society alike. They were love, justice, respect, wisdom, and sincerity. Confucius emphasized that what a person learned about these values in the family and practiced at home built an unshakable foundation in a person's character.

He or she would grow up to be a good citizen and behave properly in all other relationships. These five values put together were known as the Golden Rule in traditional Chinese thinking.

Down through the centuries, other thinkers contributed to the Confucian tradition or changed parts of it, but the main ideas continued to be the center of Chinese thought. This body of thought was the source of social stability, and served as the inspiration for much of Chinese literature and art. Traditional ideas about the family have become the foundation of present-day Chinese thinking about what family life should be.

Today, many Chinese-Americans still say that the two most important characteristics of their own ethnic group are: "respect for elders," and "closeness of the family."

仁

愛

kindness

The Chinese Family, Past and Present

The traditional family ideal was for several generations to live in one house, or a series of houses joined together. The household would include grandparents, all the sons, the sons' wives and their children. And when these sons and daughters married, the sons would also bring in their wives while the daughters would go to their husbands' homes, as did the generations of women before them. Each generation would show respect to the generation above them, listen to their advice, and contribute to the welfare of the entire large family. Harmony in a large family like this depended on everyone doing his part and fitting himself into the needs and wishes of everyone else, especially to what the elders thought as best for the whole family. When the family became too big, or when great-grandparents died, the family would often divide up.

This kind of a large family was found more often among the rich or powerful. The majority of poor peasants had smaller families of just parents and children, sometimes with one or two grandparents living with them. But even the peasants tried to follow the main ideas about respecting parents, and listening to their advice, especially that of the father, as long as they lived. The people of China all wanted to

安

peace

imitate the large family ideal as much as they could.

This does not mean that conflicts did not exist in the traditional family. They did just as in any other kind of family. The difference was that people in traditional Chinese society were taught to submit themselves to older people instead of learn independence as early as possible. And when conflicts did arise, people were persuaded to put aside what they wanted for the sake of family harmony.

Chinese family relationships have changed a great deal in the past hundred or so years. These went hand in hand with changes in political, economic and social aspects of society. New ideas also developed in China or were introduced from the West. Yet many of the old values about the family remained, modified of course by new values. Some of the family ideals linger on even now, although they are hard to carry out. When the Chinese people migrate to other countries, these values and ideals influence the way they look at their new lives and new environments.

Chinese people who now live in Taiwan, Hong Kong, Southeast Asia, North and South America, Europe and of course, in China, still put a high value on family life. They all want to preserve part of the heritage in some way. Many Chinese communities abroad offer Chinese language classes, organize Chinese festivals, and hold Chinese cultural activities of different kinds. But it is mostly in the homes that the Chinese heritage is preserved and passed on from day to day.

Chinese-American families differ from one another in several ways. One of the most important differences is how long they have been in the United States. Some families came recently as new immigrants, while a few have been here for a hundred years or more. The oldest Chinese-American family is in its sixth generation in California. Generally speaking, the longer a family has been away from China, the greater

福

prosperity

the change in family values and style of life. This means that third or fourth generation Chinese-American families preserve fewer Chinese practices and ideas than first or second generation families. But this does not always hold true. Some of the newer first and second generation Chinese have adjusted to American life faster than the older families and may share more similarities with their American neighbors. But all Chinese families in the U.S. try to hold on to some aspects of the Chinese heritage.

Chinese-American styles of living also vary. Some families live in the few big Chinatowns in the U.S.; a majority are scattered in American neighborhoods. Some families decorate their homes with Chinese paintings and vases while other homes look just like the average American home. Some families speak mostly Chinese to one another; others speak mostly English. Some celebrate many traditional Chinese holidays like New Year on the lunar calendar, preparing

special foods, wearing brightly colored new clothes, and giving children red packets of money for luck. Another traditional day comes in the spring, when some families go to the graves to pay respect to their dead elders. Other families only celebrate Thanksgiving, Christmas, and other American holidays. Nearly all Chinese families cook and enjoy Chinese food.

There are also many modified versions of traditional relationships among the Chinese. Families with several generations living together are very rare, although sons and daughters try to have widowed elderly parents live with them as much as they can. Sometimes parents live with one of the married children. Occasionally, an apartment building is bought in which parents and married sons live in separate apartments. Some Chinese-American parents teach their children obedience at all times and the wisdom of older people. Other parents want them to learn independence. Some parents want to advise their grown children on careers, others encourage young people to make their own choices.

It is more accurate nowadays to think about a variety of Chinese-American families than to speak of one kind.

親

戚

relatives

CHINESE-AMERICAN FAMILIES, PART OF MULTI-ETHNIC AMERICA

Looking at Your Own Family and Its Special Heritage

Let us begin by taking a brief look at your own family. Think about its origins and its ethnic roots. This will prepare you to make comparisons between Chinese-American family life you are about to discover and your own kind of American family life.

Ask yourself the following questions. If you do not know all the answers, ask your parents or someone else in your family:

- When did your family first come to the U.S.? Where did they come from? Name as many countries as you can that your parents, grandparents, or great-grandparents came from.
- What customs or family traditions go back to your family's countries of origin? Which single country other than the U.S. has had the greatest influence in your family life?
- What other language or languages do members of your family know besides English? Which of them can you speak? How well?
- President Kennedy called the U.S. a "nation of immigrants." What does that mean? How would you define an "American?"

Learning Some Facts About Chinese-American Families

How many Chinese-Americans are there?

Can you guess what proportion of the total American population people of Chinese origin made up in the 1980 census? One in a hundred? One in a thousand? Two in a thousand? One in 10,000? There were in that year about 800,000 Chinese people in this country. Taking 226,000,000 as the rounded number for the total U. S. population, people of Chinese origin in 1980 would have been 3.5 in a thousand. New Chinese immigrants come in at about 20,000 a year in the 1970's.



people

The Chinese immigrant population in the middle of the 19th century began to decline after the Exclusion Act of 1882, reaching the lowest point around 1920. After that, American-born Chinese contributed to the gradual growth of the population. Special laws during World War II allowed in more Chinese until the new immigration law of 1965 put Chinese on an equal basis with immigrants from other countries.

Where did the Chinese Come From and Why Did They Come?

Did they come to escape famines as did the early Irish, or did they come looking for religious freedom as did some early English settlers? The reason why the early Chinese

laborers came were closer to those of the Irish. Most of the original immigrants came from a few villages near Canton in south China. They were peasants and knew nothing except farming. In the middle of the 19th century, intermittent local fighting had devastated the countryside and food was scarce. Later immigrants came from Hong Kong and Taiwan with other skills and some urban experience. They came to find a better future for their children. In the 1940's, a few thousand Chinese students who had come for further education stayed on because of the Japanese invasion of their homeland, and then because of the civil war.

Who Are in Chinese-American Families?

If you said "Grandparents, aunts and uncles, and cousins," you would be wrong. As you remember from an earlier page, large families of three generations are seldom found today, in or out of China. If you said "Father, mother and their children," you would be right, or almost right. A great majority of Chinese-American families are just like that, except they are a little more likely than the average American family to have a grandparent living with them. This shows the influence of the traditional belief that grown children should continue to take care of their parents and that family responsibilities should last all through life.

Husbands and wives in Chinese-American families are more likely to stay married than any other group in America. In other words, divorce for Chinese-American couples in 1980 was lower than the American average. Furthermore,

a bigger percentage of the young people aged 18 and under lived with both their parents as compared with the figure for Americans in general. This means that the Chinese-Americans family tends to be more stable than other families in the U.S..

How Big Are Chinese-American Families?

Chinese-American families are a little bigger than the average American family. In the 1980 census, the average Chinese family had 3.7 persons while the average American family 3.3. There were more Chinese families with 5 or more persons than the average American family.

In short, the large family ideal common in China sometime ago is no longer popular. Most Chinese-American families also do not have several generations living under one roof, as you read in some stories.

Where Do They Live?

If you live in Boston or New York, you might think that you would find many Chinese faces in all cities all over the U.S. You would only be partly right. Chinese-Americans now live in all regions of the U.S., But they tend to concentrate more in the Western states and in the Northeast. About 40% of Chinese-Americans lived in California alone in 1980. Roughly 25% lived in the Northeastern region. Chinese-Americans also like to live in the cities, even more so than the average American. The 1980

census showed that 97% of the Chinese-Americans population were urban, while the national average for urban population was 4%. In recent years, while Americans have been moving from the inner city to the suburbs, Chinese-Americans also do so, but at a slower rate. Some of the favorite cities are San Francisco, New York, Chicago, Philadelphia, Boston, and Washington, D.C.

Do Most Chinese-American Families Live in Chinatown?

There are two ways you can find out the answer to this question yourself. Next time you have a chance to go to a Chinatown, count the number of stores and compare that with the number of apartments on any street, including the floors above stores as living quarters. Or, if you go to a suburban school, make an estimate of number of Chinese-American students. You would get the general idea that a majority of Chinese-American families do not live in Chinatown. Most of them live where they can find better housing, schools, recreational facilities, and transportation to jobs and shopping.

Who Lives in Chinatown and Why?

The early immigrants who could not bring their families to the U.S. live in Chinatown because they never learned to speak English very well, and because they want to be near the Chinese shops, restaurants, and friends. Another group who choose to live in Chinatown are the new immigrant families. They want to be near their relatives and friends until they learn to get along by themselves

elsewhere in the city. They can also find social service agencies in Chinatown with Chinese speaking people to help them. For example, there may be a Chinese-speaking health clinic for mothers to bring their children, and English language classes for new immigrants. There are Chinese-language classes for the children. Chinatown is where the Chinese community celebrates special holidays like Chinese New Year's or August Moon.



good fortune

What Language Is Spoken in the Chinese-American Home?

You will find that some Chinese-American families speak mostly Chinese and others speak mostly English. In between are many families in which parents keep speaking Chinese to the children but children answer back in English. This happens even when children go to Chinese language classes after school but refuse to practice it at home. Parents worry that their children will lose their language, while children are impatient to be American. This is often a source of conflict at home.

Can you guess how many speak Chinese at home in addition to English? It may surprise you to know that 1 out of 4 Chinese-Americans in the 1980 census said that they spoke Chinese at home in addition to English. This includes both

China-born and American-born Chinese. Naturally, the highest proportion of Chinese speaking people were found in families with foreign-born parents. But whatever the first language spoken at home, when Chinese-American children begin to go to school, they gradually change to using English most or all of the time.

What Do Chinese-American Do for A Living?

Chinese-American have been spreading into many different kinds of jobs in the last few decades. They are now much more like other Americans than they used to be before World War II, except Chinese-Americans tend to concentrate more on both the top and the bottom ends of the job ladder. The U.S. census in 1980 showed that of the major classes of jobs, the leading one for Chinese-American was the one known as "managerial and specialty occupations." That meant that more Chinese-Americans were engineers, doctors, teachers, scientists and managers than anything else. 33% of Chinese-Americans as compared to 13% of Americans in general were in this group. At the bottom of the job ladder, there were also more Chinese-American than Americans in general: in 1980 18% of the Chinese-American were service occupation as compared to 11% of Americans in general. This was quite a change from the early years in Chinese immigration history, when the large majority of Chinese-Americans worked in the least desirable jobs.

Many Chinese-American women in 1980 had jobs outside the home to help support the family. They were in fact

slightly more likely to do so than American women in general. The figures were about 43% for the Chinese women as compared to 42% for American women in general. The most popular kinds of jobs for Chinese-American women in 1980 were technical, sales, administrative support, and health jobs. This too represents a big change from the day when Chinese women mostly helped out in the family business without pay. Now many of them enjoy a sense of independence while contributing to family income.

A HISTORICAL PLAY IN FOUR ACTS

This is a cooperative play in four acts to be put on by the classroom families on Chinese Heritage Day. Each of the 4 families will put on a scene based on the fiction or autobiography that family reads. The Wong, Lees and Moys will each present their scene as the story of their make-believe relative, while the Pans, having no relatives among the earlier immigrants, will present the story of a fictitious family who migrated east from California almost a hundred years ago.

The scenes will be arranged in the order the stories took place in the history of the Chinese-American family. Thus the Pans will put on Act I, based on the story of Ah Wah, a fictitious character toward the end of the last century and beginning of this one. Act II will be the story of the Wong family's "relative," Pardee Lowe, who grew up in the early decades of this century. The Wongs, being recent immigrants more attached to Chinese values than the other classroom families, would understand the world of Pardee Lowe, and sympathize with his problems and conflicts. Act III will be presented by the Lee family, whose own life style is part Chinese and part American. They can identify with Jade Snow Wong, their "relative," and her struggle for independence from her family. The last scene, Act IV, is the story of Casey, the Moys' "relative." Being in the U.S. the longest, the Moys could have a very Americanized girl among the relatives. They can portray what it feels like to search for one's cultural heritage by someone unfamiliar with many Chinese customs and values.

FOUR CHINESE-AMERICAN FAMILIES — A ROLE PLAY

One of the best ways of learning about unfamiliar cultures is to share some of the experiences of the people in that culture — making believe you are a member of that society. It is of course impractical for you actually to live in Chinese-American families for a while, so the next best thing is to create imaginary Chinese-American families in the classroom and play roles in them.

What is a Role Play

Some of you may be familiar with role playing; it is really like taking parts in a play. But instead of memorizing scripts, each player gets a description of his or her character, in addition to a general description of the family background and the situation facing it right now. Each player tries to imagine what it is like to be that person in that family situation, to talk to other members of the family and try to solve the problem as if he or she were that person. You share that person's feelings, hopes and disappointments. In other words, you experience what it is like to be that particular Chinese-American.

Preparing for the Role Play

The class will be divided into four Chinese - American families. Each of you will belong to a family and play a —

role in it. You will be told about your family background, who are in it, and a family matter to discuss and settle. Think about being that Chinese-American, then solve the family problem as you think the family would. Talk in a natural way. Being Chinese-American is a way of thinking and a way of relating to others. Think of the family problem as similar to one that your own family might be discussing. Make the conversation as real and convincing as you can. Try to identify with that family.

Discussion After the Role Play

After each role play, all the players will discuss how it went, the feelings and attitudes of each role character, how the members related to one another, and how they handled the family problem.

You should discuss how true to life your role play was and whether the solution to the problem made good sense for that family.

What part of your solution showed Chinese values?
What part of it showed American values?

CHINESE HERITAGE DAY

As a grand wind-up for your project on Chinese-American Families, plan a "Chinese Ethnic Heritage Day" for the entire class to be together. The four "families" can pool together what you have separately discovered about different periods in Chinese - American family life, and share the special cultural activities you have learned. Or, better still, if the class wants to and the school permits it, invite another class to come, benefit from your discoveries and enjoy the festivities.

Think of this day as a "Cultural Fair." You will have demonstrations, audience participation in special skills, making and eating wonton! (Instructions for these activities are included in the packets for each of the four classroom "families.")

Think of this day as a "Cultural Fair." You will first hear a brief account of the four family role plays. Next, you will enjoy a historical play in four acts. Then, after watching demonstrations of four cultural skills, you will have a chance to try them, and perhaps take part in a contest. These cultural skills are: how to count and add on the abacus, how to set the table Chinese style and how to use chopsticks, how to kick the shuttlecock, and how to make wonton and cook them. If you are successful with the wonton, you can finally eat them!



CHINA AND HER LAND

CHINA AND HER LAND

TEACHER'S GUIDE

YENSHEW LYNN CHAO

94A

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MATERIALS

Reference for geographical names in Chinese and English

Wall maps:

- Map of the People's Republic of China
- Physical
- Waterways
- Climate (Air Pressure and Humidity of January and July)

Package of nine transparencies

Six packages of regional studies — Each package contains:

- 3 or 4 xeroxed pictures of the region
- Regional map and questions

Hand-out — Ditto master of blank map

Books:

- Along the Yellow River
- Tibet Today
- Tourist Guide to China

Post cards:

- Beijing (Peking)
- Shanghai

Teacher's Guide

Student's Guide

INTRODUCTION

The aim of this unit is to move China from the realm of the exotic to that of the familiar and to introduce students to the important aspects of Chinese geography: Where is China? How big is China? Where do people live in China? How do the mountain ranges divide the country and affect regional differences? What is the importance of the river systems? What are China's major resources? How have the Chinese adapted to their physical surroundings? How does China support its large population? We want to dispel images of a monolithic China and to learn about the great regional diversity of China. To help in this process we will compare and contrast Chinese and U. S. geography.

To achieve these goals, we suggest that you show maps and transparencies and lead discussions on China's geography. Then the students might be divided into six groups. Each group would study one of the six regions of China: North China, South and Southwest China, Northeast China, Nei Monggol (Inner Mogolia), Xinjiang (Sinkiang), and Xizang (Tibet). Thus, from pictures and written materials, the students will learn about China's regional diversity. Maps and questions are provided.

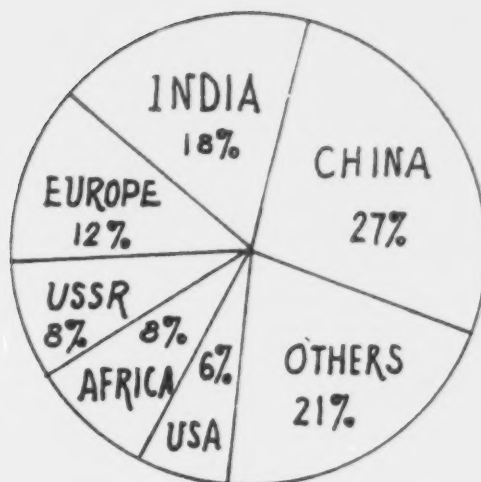
WHY IS CHINESE GEOGRAPHY IMPORTANT?

China is a country with a long past, a changing present, and a promising future.

Although Chinese civilization is not the oldest in the history of mankind, it is the oldest one that has been continuously extant. The civilizations of ancient Babylonia, Egypt, and Indus River Valley flourished earlier than China, but they were gradually replaced by other cultures. Chinese culture has both changed and resisted change. The Chinese have lived on the land we know as China for five thousand years.

The Chinese characters for China, 中国 (Zhongguo), literally meaning "Middle Kingdom", reflect China's traditional view of her geographic, political, even metaphysical position in the world. While geography does not tell the whole story, important clues to understanding Chinese culture and society lie in the particular characteristics of her lands and waters.

Today China is changing at a rapid pace as she strives to modernize and to use fully her vast resources. This modernization program will have implications for China herself and for China as a member of the world community of nations. We need to know what resources China has, what her needs are and will be. These issues become all the more crucial when we look at the pie graph of the world's population.



The pie graph shows a rough breakdown of the population of the world. We can see that one out of every four individuals in the world is Chinese. More people live in any single province of China than in most entire European countries. France has a population of about 46,000,000 while the population of the Sichuan province is about 68,000,000. China has supported a large population since ancient times. Her broad plains, fertile valleys, upland plateaus, great rivers, and coastal harbors have been favorable to population growth and to cultural continuity.

Geography holds important keys to understanding China.

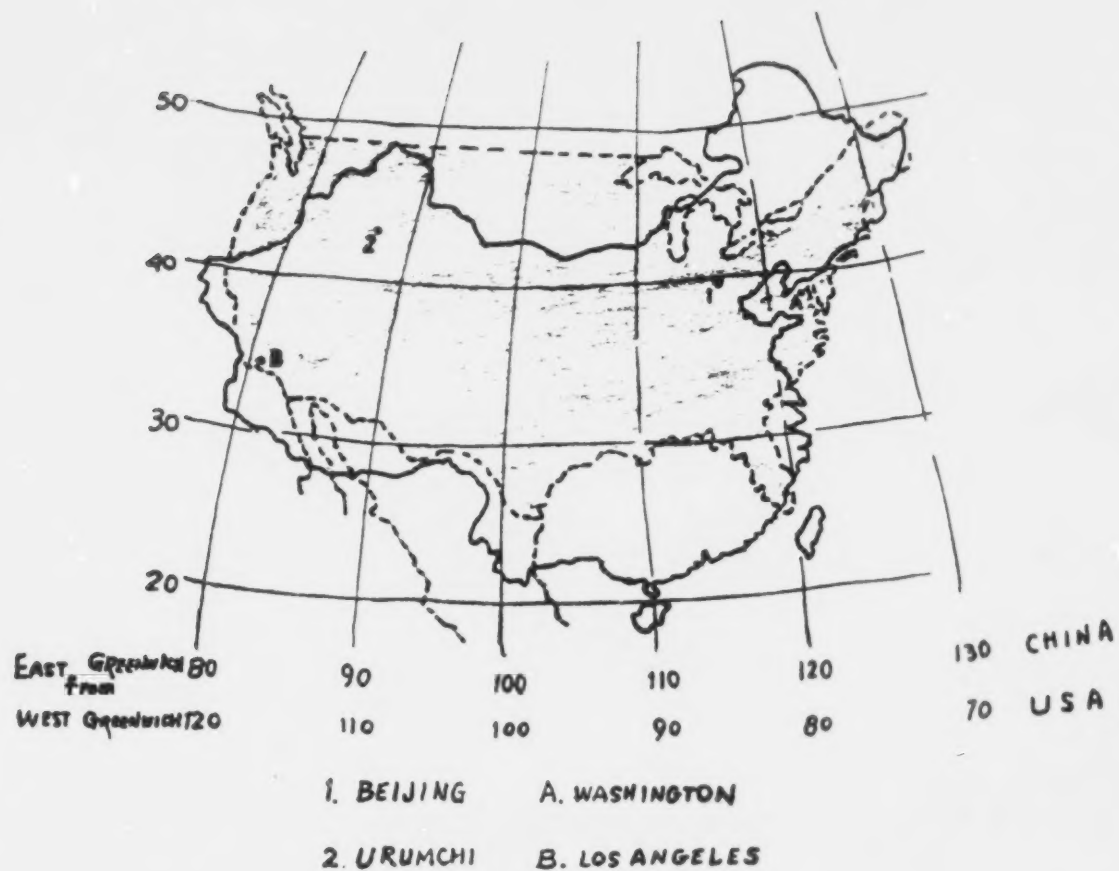
LOCATION AND BOUNDARIES

From the world map we can see that China is located in the eastern part of Asia on the west coast of the Pacific Ocean. Its 9.6 million square kilometers (3.7 million square miles) make China the third largest land mass in the world, exceeded only by the Soviet Union and Canada.



China extends 5,000 kilometers (3,100 miles) from east to west, or 62 degrees of longitude. The maximum time difference between east and west is about 4 hours. However, all of China is on one standard time. The extent of territory from north to south is about 5,500 kilometers (3,410 miles), or 49 degrees of latitude. China's northernmost territories lie in the same latitude as Labrador in northeastern Canada, and its southernmost regions lie as far south as Cuba. When the soil of the north is still frozen to almost 3 meters deep, the south is in the process of preparing the rice paddies for another growing season.

The length of the common boundary between China and the Soviet Union is 7,200 kilometers (4,500 miles) as compared to the common boundary between the United States and Canada of 8,800 kilometers (5,525 miles). China's relationship with her neighbors has been of historical and international concern over the years.



ADMINISTRATIVE DIVISIONS

In history, the administrative divisions have been changed many times. Today, China consists of 22 provinces, 5 autonomous regions, and 3 municipalities.



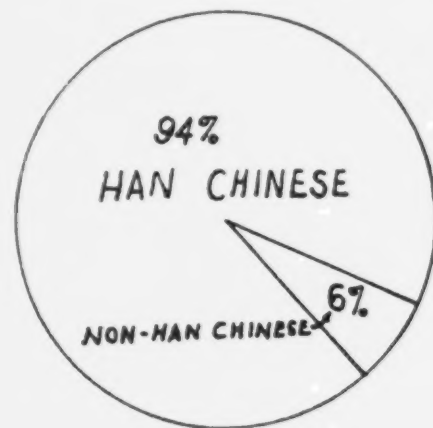
Provinces are equivalent to the states of the U.S. They do have certain limited political power. The autonomous regions have more power of self-government than the provinces. These autonomous regions are predominately inhabited by non-Han Chinese ethno-linguistic groups. They were created to attend to special regional issues.

POPULATION AND ETHNIC GROUPS

As we know nearly one-fourth of the people of the world live in China. In 1979 China's population was estimated at 1 billion people, increasing at a rate of 1.4 percent a year. The U.S., by comparison, in 1979 had a population of 230 million people, increasing at a rate of about 1 percent a year.

China's population is very unevenly distributed. The western part of the country contains only about 5 percent of the total population, and large areas are uninhabited. In the eastern part of China, population densities generally range upward from 130 persons per square mile. There are major areas in which the population density exceeds 520 persons per square mile. More people live on the Northern Plain of China than in the entire United States, while the Chinese living in the Chang Jiang (Yangtze) Valley region alone outnumber the total population of the Soviet Union.

Of the total population, 94 percent is Han Chinese. The remaining 6 percent consists of more than 50 "minority nationalities". The minority groups are widely scattered, with large concentrations in the Northwest and Southwest. The traditional non-Han groups in those areas, however, are

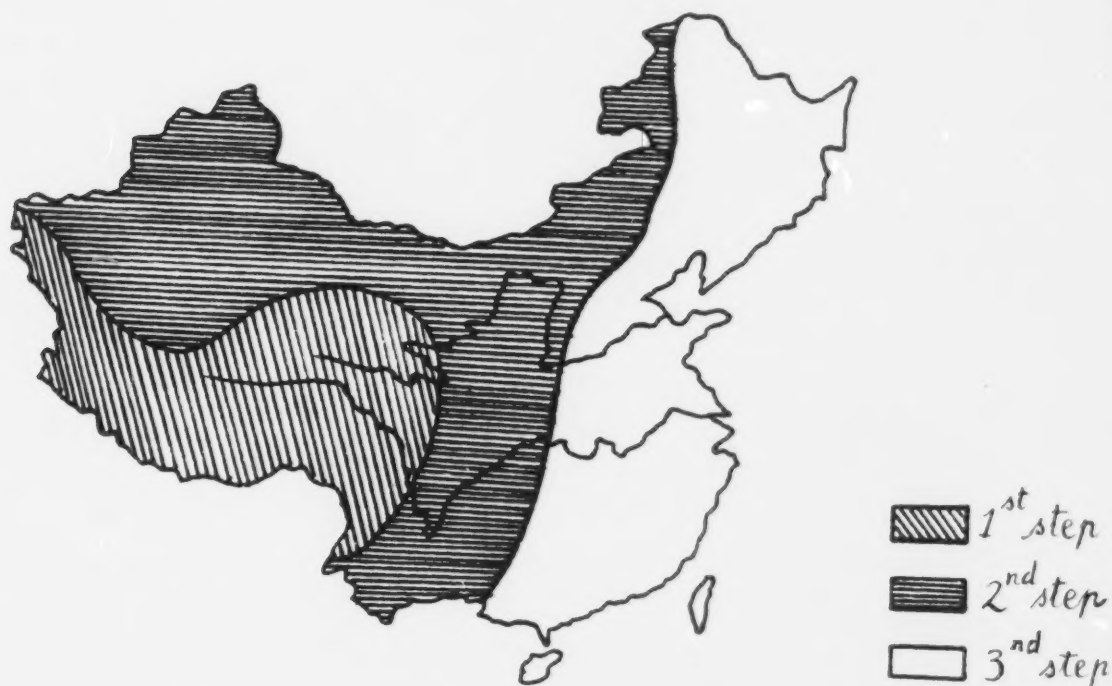


gradually assimilating because Han Chinese have entered these remote regions in increasing numbers since 1950. The minority situation on China is very different from the United States. United States has a totally immigrant, multi-national population, while China's population is largely of one nationality. The largest minority group is Zhuangzu.

PHYSICAL CHARACTERISTICS AND NATURAL RESOURCES

China is a land of great physical diversity.

A rough topographic outline shows a three-step west-east staircase. It starts in the extreme west with Xizang (Tibetan) Plateau, or Pamirs Highland ("the roof of the world") 4,000 m (13,000 ft.) above sea level. The land slopes down to highlands and basins from 2,000 to 1,000 m (6,600 to 3,300 ft.) above the sea level, then descends eastward to hilly regions and plains below 1,000 m.



The People's Republic of China has made land reclamation one of its major goals, initiating programs of irrigation, afforestation, and soil and water conservation to bring large new areas into agricultural use. Political programs have also been focused on increasing agricultural productivity. In the northwest particularly, formerly unusable land has been successfully converted into farmland. Constant experiments in agricultural research stations throughout the country have been directed toward finding improved plant stocks, fertilizers, and methods of cultivation.

Mountains

China's mountain ranges crisscross the country in a complex pattern. The cross hatchings of mountains have resulted in regional differences since the early history of China. Mountain ranges also often formed linguistic borders, especially in southern China.* These tendencies are clearly observable when we look at the physical map. With today's improved transportation system and large scale migration across China, these regional differences are decreasing.

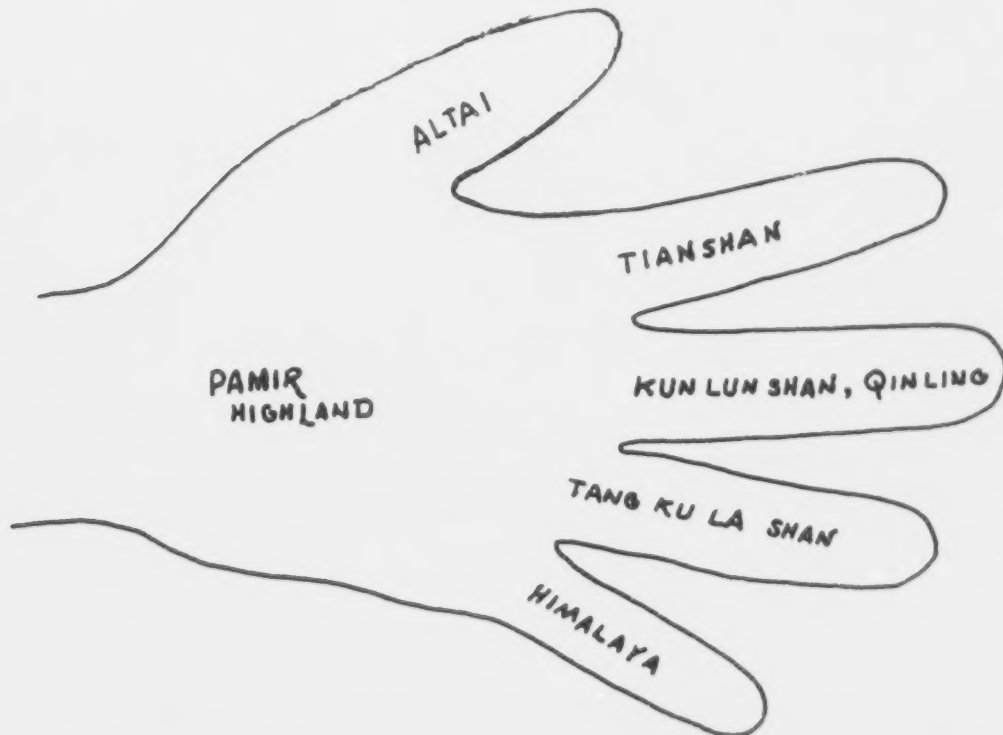
Thirty percent of China's land is mountainous. China's mountain ranges can be simply outlined into three groups according to the direction in which they run.

*For example, in the coastal province of Fujian, small mountain ranges cut west to east, isolating small regions from one another. This has resulted in a total of over one hundred distinct dialects in Fujian.

East — West Ranges

China's most important mountain ranges all run in an east-west direction. These ranges resemble the fingers of a giant hand stretching across China. The palm is formed by the Xizang (Tibetan) Plateau or Pamir Highland; the fingers become the Altai, Tianshan, Kunlun, Qinling, and Himalaya mountains. The Qinling mountains are important because they divide North and South China.

The Himalayas, south of the Xizang (Tibetan) Plateau, are the world's highest and most spectacular mountains, consisting of many parallel ranges. The highest peak in the Himalayas is Mt. Everest at 8,882 m (28,911 ft.) which is located on the border between China and Nepal.



Northeast — Southwest Ranges

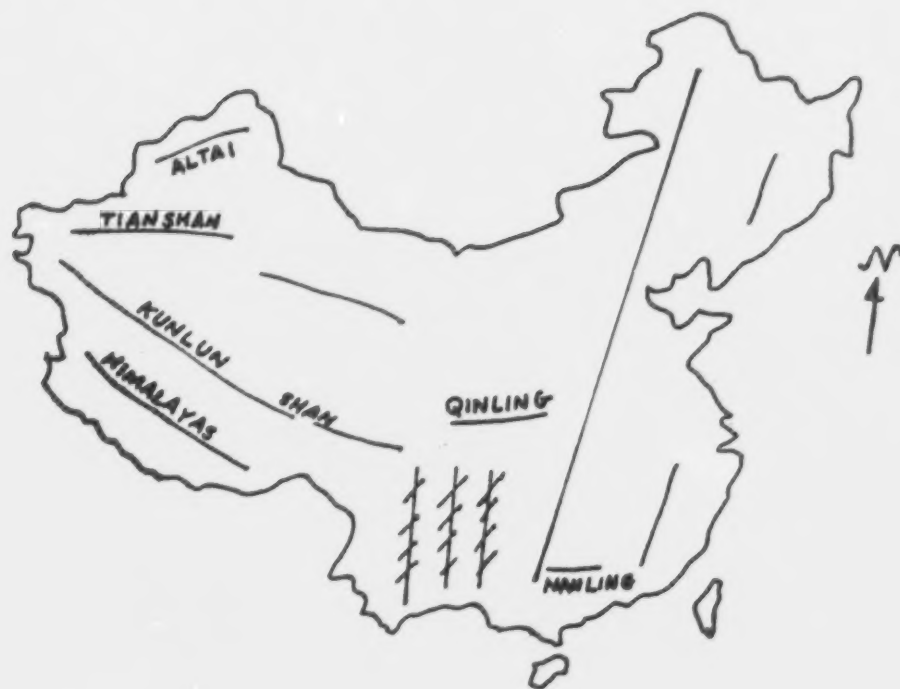
The northeast-southwest ranges include mountains stretching from near the northern tip of the Heilong Jiang (Amur River) down to the south and southwest plateau. These mountains form the eastern rim of the Nei Monggol (Inner Mogolia), loess, and southwest plateaus.

The northeast-southwest mountains stand in the path of the southeastern monsoon, weakening its inland penetration. They are thus the dividing line between the moist east and the arid west. This is also a basic dividing line between cultivable and non-cultivable land.

North — South Ranges

North-south ranges are mainly distributed in southwest China.

The three groups of mountains are schematically shown in the following drawing.



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Plateaus

One third of China is comprised of plateaus, such as Xizang, Nei Monggol, the loess plateau of Shanxi and Shaanxi, and the limestone Yunnan-Guizhou. The pasture land (or grassland) on the plateau is good for raising livestock but cannot be used for farming.

There are large deserts in the Northwest and in North China. The sandy deserts and the gravel deserts, such as the Gobi, cover an area of about 11.4% of China's total land. The Taklamakan Desert and the Gobi Desert are the largest. Recently, some desert land has been transformed into agricultural land.



Hills

Hilly land can be made into good farmland by carving small fields into the side of the hill, like a staircase. This is a terraced field. Nine percent of China is hilly. When terraced the land is ideal for the planting of a wide variety of crops and trees as well. There are about 2,800 kinds of tall trees and 1,000 kinds of timber in China. They provide material for such industries as construction, paper, textile, furniture, utensils, and tools. There are also many valuable medicinal plants which grow in the forest area.



Terraced hillsides near the Chishui River, northwestern Guizhou.

Plains

At present, China has more than 263 million acres of cropland which is concentrated in four main agricultural areas. About 11% of China's area consists of plains, located mainly in the eastern part of the country. Since the plains have thick topsoil and a climate suitable for cultivation, they are the main farming areas and the most densely populated area in China.



The Northeast Plain

The Northeast Plain (Manchurian Plain) is the largest plain in China. It is flat and fertile, and yields one dry crop a year. The important crops are gaoliang,* spring wheat, soybean, and millet. With convenient transportation and rich mineral resources, the Northeast Plain is also an advanced industrial region. Among its main cities are Shenyang, Harbin, and Changchun.

The North China Plain

The North China Plain is bordered on the north by the Yenshan Mountains and on the west by Taihang Mountains and the highlands of western Honan Province. On the east it extends to the Bohai and Huang Hai (Yellow Sea), and on the south into northern Jiangsu and Anhwei provinces. The North Plain was created by silt from the Huang He (Yellow River), Huai He (Huai River), and Hai He rivers. Historically, the North China Plain has been a dangerous flood area, since most of it is less than 50 metres above sea level. The main products are winter wheat, maize, and gaoliang. It is also rich in cotton, peanut, tobacco, sesame, and industrial crops. For centuries, the principal food of the north has been wheat. China's annual wheat crop, grown mainly in this area, is exceeded only by those of the United States and the Soviet Union. From wheat and other kinds of cereal grains the Chinese make such foods as porridges, dumplings, and steamed buns. Rice has never been an important crop or food in this part of the country.

*Gaoliang is a kind of grain sorghums that has a slender dry pithy stalk, open erect panicle, and small white or brown seeds. It is grown chiefly in China and the Northeast Plain for its grain which is used for food and its stalk which is used for fodder, thatching, and fuel.

China's capital, Beijing (Peking), is on the northern edge of the North China Plain. Tianjing, near the Bohai Sea, is known for its advanced industry and rates as the biggest trade center in North China.

The Middle and Lower Chang Jiang (Yangtze River)

The middle and lower Chang Jiang Plain (Yangtze Plain) stretches from Yichang in the west to Shanghai in the east along the banks of the middle and lower Chang Jiang. The picturesque Chang Jiang Plain is crisscrossed by rivers and studded with lakes. The Chang Jiang Delta is known as the "water country" for its numerous lakes, rivers and streams, which facilitate water transport. With fertile soil, easy irrigation, and a warm and humid climate, this plain is the nation's main producer of rice and has long been known as the "land of fish and rice". Hence, the principal food in this area is rice. The hilly country south of the Chang Jiang is particularly suited for cultivation of the tea bush. Conditions in the region are also favorable for the growth of the white mulberry, a tree with leaves specially valued as food for silkworms. China's finest teas and the world-famed silks are both produced in this area.

The Middle-Lower Chang Jiang Plain is one of China's most densely populated regions. Big trade and industrial cities, Shanghai, Nanjing, Hangzhou, and Wuhan are located along the Chang Jiang. The Chang Jiang has bridges at Changqing, Wuhan and Nanjing, they are important links between North and South China.

Shanghai is China's largest city as well as its industrial, commercial, and foreign trade center. It is the center of the textile industry, with more than one-third of the total number of spindles in the country. Shanghai is also the heart of China's heavy and light machine manufacturing. Additional highly developed industries are shipbuilding, electric power, chemicals, and diverse consumer goods.

Sichuan Basin

Located in the southwest of China, Sichuan is called "heavenly country" by the Chinese because of the rich soils and humid climate which enable it to produce a wide variety of crops. It is an important rice growing area.

Sichuan (四 川) in Chinese characters means four (四) rivers (川) because there are four important rivers that flow through this area.

In China, rice and wheat are the basis of the diet of most of the country's population. Rice is generally grown south of the Qinling Mountains and Huai River, and wheat grown to the north of the Chang Jiang. The most important rice-growing areas are the Middle and Lower reaches of the Chang Jiang, the Guangzhou (Canton) Delta, the Sichuan Basin, and parts of Hunan, Guangdong, Jiangsu, and Zhejiang provinces in China. The major wheat-growing areas are the North China Plain, the Middle and Lower Chang Jiang Plain, and the Sichuan Basin. In the Northeast, Xinjiang, and Nei Monggol some spring wheat is grown.

Soybeans provide an excellent source of protein in the Chinese diet, and they are used in many forms: as a vegetable and as flour, bean curd, and imitation milk. Soybeans grow in almost any soil and climate; they make a good crop for rotation with rice or wheat. More than a third of the soybean crop is produced in the Northeast and the Lower Huang He region.

Tea is grown for local consumption and as a cash crop in the humid south.

Rivers and Grand Canal



The majority of rivers of China have outlets to the Sea. The Heilong Jiang (Amur River), the Huang He (Yellow River), the Chang Jiang (Yangtze River), the Huai He, and the Xi Jiang (West River) are all major rivers which flow from west to east and empty into the Pacific Ocean.

Heilong Jiang (Amur River)

Heilong Jiang forms the border between China and the Soviet Union. Border clashes between the China and the Soviet Union have occurred along this River.

Huang He (Yellow River)

The Huang He got its name from the color of its water. It is China's second longest river; its total length is 5,464 kilometers (3,415 miles). It rises in the northern foothills of the Bayan Kara Range in Qinghai province and flows east. It forms a huge bend, known as the Ordos, which embraces part of the deserts and plains of the Nei Monggol (Inner Mongolia) Autonomous Region and the Ningxia Hui Autonomous Region. From there it turns south, tumbling its way through deep gorges in the loess highlands of Shaanxi and Shanxi. From near Dungguan it runs eastward over the vast plains of Henan and Shangdong, eventually emptying into Bohai Sea.

The Huang He Valley, 740,000 square kilometers (28,600 square miles) in area, is the birthplace of Chinese history, China's "cradle of civilization". For centuries, it was the political, economic, and cultural center of China.

The Huang He carries more silt than any other waterway. The annual average silt content is 37.6 kilos (17.09 lbs.) per cubic metre of water. Its upper and middle reaches have the world's largest area of loess* highland, all of which are subject to soil

*Loess is an unstratified deposit of loam that ranges from clay at the one extreme to fine sand at the other. It is usually of a buff or yellowish brown color and makes an excellent soil where adequately watered.

erosion. After a rainstorm topsoil is carried away through gullies into tributaries and then into the Huang He (Yellow River). The river bed is thus built up, and the river flows three or four, and occasionally as much as ten metres above the ground.

Soil erosion has always been serious in the upper and middle reaches of the river, while frequent floods have troubled the lower reaches. Yet drought has also been common throughout the basin. The Huang He (Yellow River) has had twenty-six major changes of course and more than 1,500 dike breaches in the lower reaches from the first record 602 B.C. to 1949. People said that the Huang He (Yellow River) dikes were breached two years out of three.

In the upper and middle reaches, water and soil conservation is being carried out on a massive scale, while further down a 1,800 km dike, known as the "Great Wall along the river" has been built to restrict the river's torrents. Reservoirs, culverts, sluice gates, and power stations punctuate the river and its tributaries, facilitating irrigation, power generation, and the comprehensive utilization of silt and water in the service of industry and agriculture. The old demoniac Huang He (Yellow River), historically known as "China's Sorrow", is gradually becoming benign and the days when it overflowed its banks two years out of three are gone forever.*

*Excerpt from "Along the Yellow River"

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Chang Jiang (Yangtze River)

It's total length is 5,800 kilometers (3,625 miles). It is China's longest river, hence its name Chang Jiang ("Long River"). It rises in western Qinghai province and flows east to empty into East China Sea.

Unlike the Huang He, the Chang Jiang is navigable for almost a thousand miles inland from its mouth. For centuries the Chinese have used this river for travel and transport. Ocean-going steamers, junks, and sampans constantly make their way from one river port to the next. Above Wuhan, where the waters of the river run through deep mountain gorges, non-motorized river craft cannot make headway without help. It is here that the "trackers" of the Yangtze take over. These workers patiently and painfully tow the heavy junks through the miles of rapids.

The Chang Jiang and its many tributaries carry a tremendous volume of water. Yet at times their apparently unlimited capacity is inadequate. During the late spring and summer, if too much water runs down from the distant glaciers and rainfall is heavy, the rivers overflow. The resulting floods cause great destruction. Engineers have for many years proposed the construction of a system of dams in the gorges of the upper Chang Jiang. Such a project would not only control flooding but would also provide urgently needed hydroelectric power. The immense cost, however, has prevented this enterprise from being undertaken.

Xi Jiang (West River)

Xi Jiang is the largest river in the south. Since its lower stretch is navigable, the river serves as a major avenue of communication with the interior.

The Xi Jiang area was very important to American merchants from 1840 on. Guangzhou (Canton), on the Pearl River, a tributary of the Xi Jiang, was the center of Chinese trade. Hongkong, leased to Great Britain, lies at the very mouth of this harbor. Chinese immigrants came from the area around Xi Jiang and the dialects from this area are still the principal ones spoken in Boston's Chinatown today.

Grand Canal

Since China's important rivers run from west to east, it is easier to travel and transport goods between the east and west than between the north and south. To solve the problem of north-south travel and transportation, the Chinese built the Grand Canal more than 1300 years ago (Sui Dynasty). Connecting the lower Chang Jiang with the Huang He, the Grand Canal is one of the longest man-made waterways in the world. It flows from Beijing to Hangzhou. The Grand Canal was important for political and economic control of China.

Coastline and Harbors

China's coastline forms a large curve that stretches a distance of 14,000 kilometers (8,750 miles) from the mouth of the Yalu River on the Chinese-Korean border in the north-east to the Gulf of Tonkin on the Chinese-Vietnamese border in the south.

Hangzhou Bay roughly divides China's coast into two parts. North of the bay the coast is sandy; south of the bay it is mostly rocky. The northern part of Jiangsu province and the land along the coast of the Gulf of Bohai are famous salt-producing areas; they are also rich in marine products. The rocky coast south of Hangzhou Bay has many harbors that are suitable for the construction of ports and the development of the fishing industry.

There are many important harbors along the coastline, such as Dalian Harbor, Tianjing Harbor, Shanghai Harbor, and Huangpu Harbor. The harbors serving inland China from the north to south are all connected to the inland by railways, highways, airways, and rivers. These are important centers of foreign and domestic trade.

Along the coastline, China has more than 5,000 off-shore islands. Taiwan is the largest and Hainan is the second largest. They are considered China's treasure islands for their abundant natural resources, especially fish.

Four major seas touch China's shores. Off the east coast are the Huang Hai (Yellow Sea), Dong Hai (East China Sea), and the inland Gulf of Bohai. Off the south coast is the Nan Hai (South China Sea).

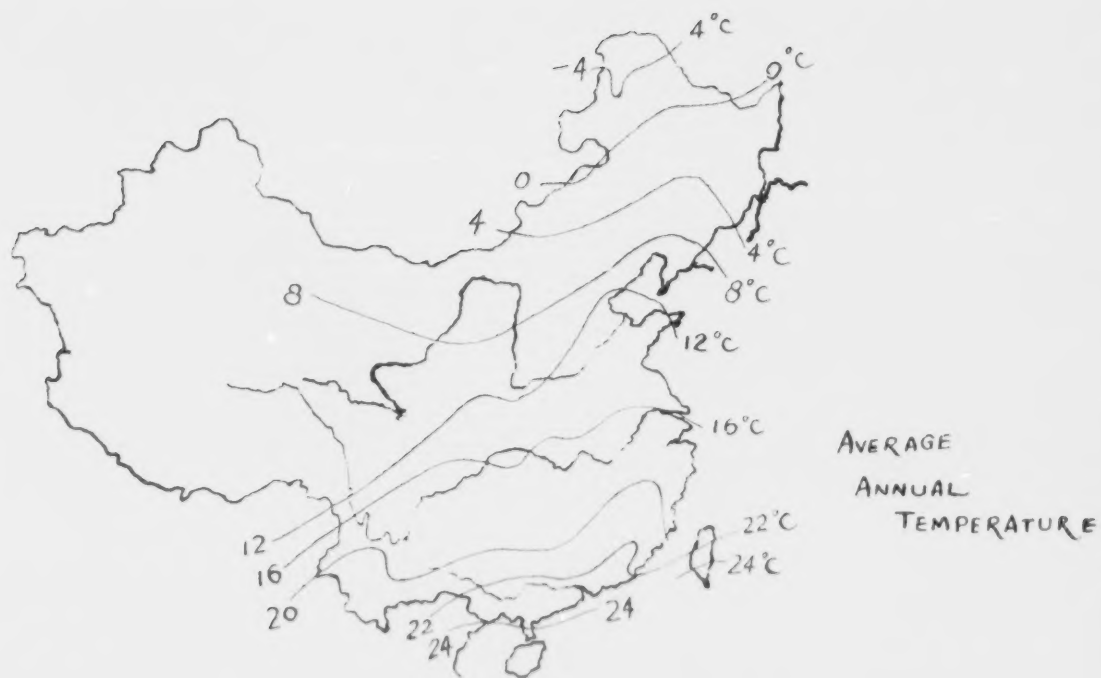
China is rich in marine products. Fish is the main source of protein. Ocean fishing provides two-thirds of the total marine products. Many kinds of fresh-water fish are artificially bred. The most common fresh water fish are common carp, golden carp, and silver carp.

CLIMATE

Since China is located on the southeastern part of the world's largest continent (Eurasia) facing the Pacific Ocean, its climate is dominated by seasonal wind patterns, called monsoons.

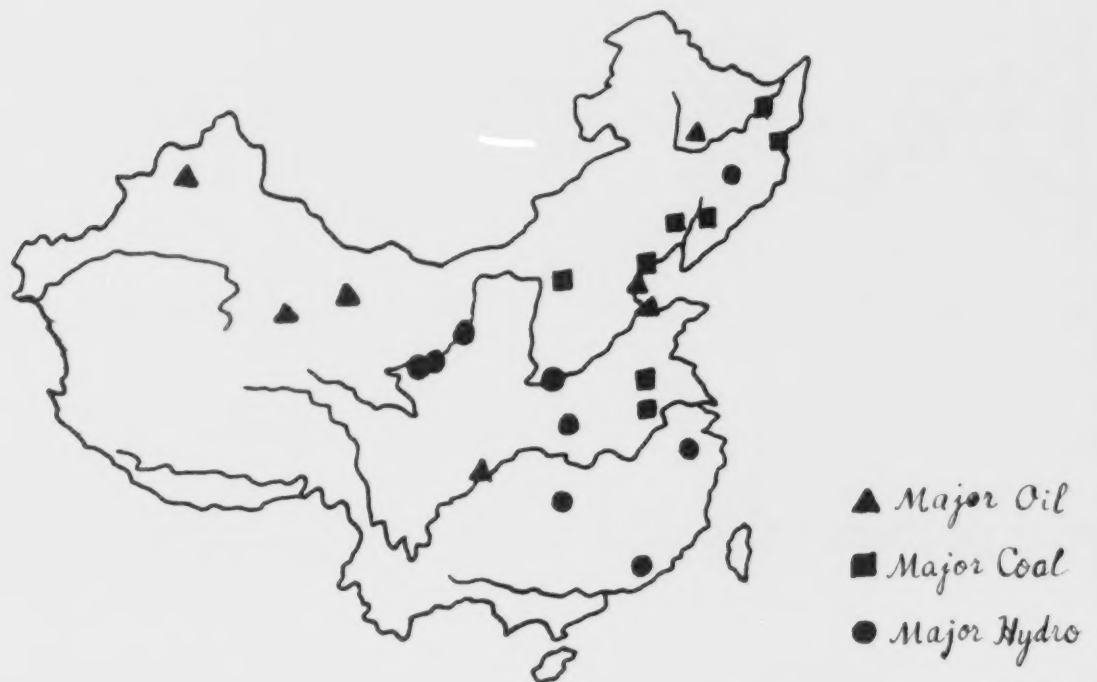
The continent always heats up faster than the ocean during the summer and cools faster during the winter. The air above the continent during the winter time is therefore cooler and hence denser than the air above the ocean. The cooler and denser air mass forms high pressure centers in the north, and the northern dry air thus moves southward and forms the so-called "winter monsoon". The cold dry winter monsoon always blows from the northeast and the northwest over most of China. Every winter, the winter monsoons sweep across the northern part of China five or six times per season and the temperature may even drop to -30°C .

During the summer, the land mass heats up much faster and hence a lower pressure system is formed and the high pressure over the Pacific Ocean and the Indian Ocean pushes the air in either a southeast or southwest direction over China. This summer monsoon always brings large amounts of moisture from the ocean and provides the important precipitation over most of the eastern part of China. In China, most of the needed rains fall during the summer months. Nature's time schedule of the summer monsoon is intimately related to China's agriculture schedule.



ENERGY RESOURCES

In comparison with the U.S., China consumes very little energy. However, Chinese energy resources are plentiful.



Water

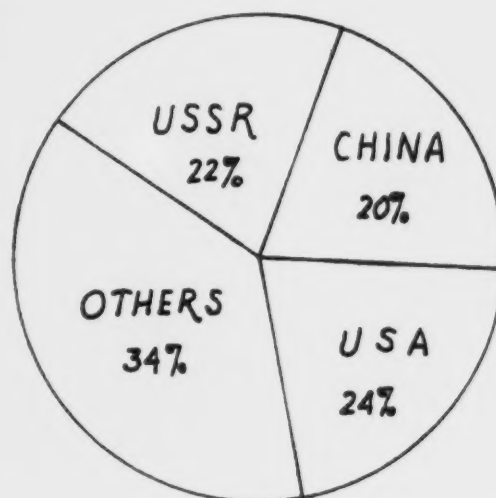
China has large numbers of rivers, lakes, and streams which offer abundant water resources both for hydroelectric power generation and irrigation. The sharp drop of China's rivers from the high plateaus and

Precipitation is governed not only by the monsoon winds but also by the east-west mountain ranges. The Qinling Mountains form the dividing line between the high precipitation southern regions and the low precipitation northern regions. The amount of precipitation in general increases from the northwest toward the south, southeast, and eastern parts of the country.

towering mountains to the plains and basins create tremendous energy, about 580 million kilowatts of hydro-power. The important hydro-power stations are located in the northeast, along the Huang He (Yellow River) and Chang Jiang (Yangtze River). The world's number one hydroelectric power potential is in China.

Coal

China's recoverable coal resources (300 billion metretons) are second in the world, or about 21% of the world's total coal reserve. Coal resources are mainly located in the northern part of China. Eighty percent of the coal reserve has high sulphur content. Major coal fields are Hokang, Chihxi, Fushun, Fuhsin, Kailuan, Tatung, and Huainan.



China is currently third in the world (after U.S. and U.S.S.R.) in coal production.

Oil

Recent estimates put China number 9 in the world in oil reserves with 3.5% of the world reserve. Major oil fields are Taching, Takang, Shengli, Yunnan, and Lenghu.

Natural gas is also being developed with the extended oil exploration. There are major gas fields in Sichuan.

China is a developing country. All China's resources which require modern technology to use will be tapped as China industrializes her economy.



REGIONS OF CHINA

REGIONS

North China

North China includes the densely populated and intensively cultivated North China Plain and the loess-covered uplands. Loess soil is good for cultivation, but since it is a fine yellow silt it is easily dissolved by underground water causing landslides and soil erosion. The eastern boundary of North China is the coastline of the Huang Hai (Yellow Sea) and the Gulf of Bohai. To the north, the Great Wall, actually a series of walls built at different times, was constructed to limit and control contact between Chinese themselves and the "barbarians" of the steppes. The Great Wall divided the "Steppes from the sown".

The Huang He (Yellow River) Valley is the birthplace of Chinese history, China's "cradle of civilization". The mythical kings of the ancient days of China such as the Yellow Emperor, Yao Di, Shuen Di etc. reigned in the Huang He Valley. There is archaeological evidence in this area of the existence of civilizations preceding the Shang Dynasty (1766-1122 B.C.). Chinese civilization began in this area and spread south over the centuries.

The climate of the region plays an important role in the life of the peasants. With high winds, winter temperatures often drop to -16°C (3°F), whereas summer temperatures may rise to 38°C (100°F). Most of the rain falls from June to August, often in heavy downpours, with periodic droughts in May and June.

Since the dawn of Chinese civilization, the soil was cultivated to such an extent that the land became deforested, resulting in erosion and periodic floods. To increase agricultural production, the government has encouraged the terracing of hills so that wheat can be grown on hillsides. The People's Republic of China is working to reforest the area and to control flooding of the Huang He.

The main products in North China are winter wheat, maize, and gaoliang which is used for food and its stalks for fodder, thatching, and fuel. It is also rich in cotton, peanuts, tobacco, sesame, and industrial crops. The principal food of the north is wheat. Rice has never been an important crop or food in this part of the country. From wheat and other kinds of cereal grains the Chinese make such food as porridges, dumplings and steamed buns.

China's capital, Beijing, is on the northern edge of the North China Plain. Tianjing, near the Bohai, is known for its advanced industry and rates as the biggest or busiest trade center in North China.

Northeast China

Northeast China, also known to the Western world as Manchuria consists of three provinces: Liaoning, Jilin, and Heilong Jiang. Today it is the most vital portion of China because it produces about 50% of the nation's steel, and has the potential for producing much hydro-electric power. Northeast China is rich in mineral resources and has vast forest and grain surpluses. Oil refineries are in this region. It is the most intensively developed industrial region of China.

The population in this area is now overwhelmingly Han Chinese, its main minority group being the Manzu, whose language belongs to the Altaic family. This minority group has been largely absorbed within the Chinese culture. As far back as 100 B.C. the southern part of Manchuria was part of Chinese territory. Under the T'ang Dynasty (618-906 A.D.) almost all of Manchuria became Chinese. The last dynasty in China was the Qing which was ruled by the Manzus. In 1939, Japan wanted to enlarge its territory and seized Manchuria. It was only after the Second World War (1945) that Manchuria was returned to China.

The region is bordered by the Soviet Union along the Heilong Jiang (Amur River), Ussuri River and by Korea along the Tuman and Yalu Rivers. It is connected to North China along a narrow strip of coastal lowland fertile plain, largest in China, is surrounded by an arc of mountain ranges, thus offering protection to Beijing (Peking).

Winter in the Northeast is very cold and long. The winter monsoons sweep across the plain leaving the land snow-covered for about 6 months a year. Winter sports like skating and skiing are very popular. Horse carts and motor vehicles travel safely on the frozen rivers while sleds are common means of transportation on the snow-covered plain. In the summer the temperature averages 27°C (80°F). Because of the short summer, only one crop a year is grown. Yet the rich soils and the vast area of the Northeastern Plain (Manchurian Plain) make large parts of this region ideal for highly productive mechanized agriculture. The main crops are soybeans, gaoliang, and wheat.

The railroad system in Northeast China was built primarily by Russian and Japanese interests after 1900 and has been substantially improved by the People's Republic of China during the recent years. Its railroad mileage is approximately a third of the national total. The region was industrialized and exploited as a colony during the Japanese occupation. After its return to China, the Chinese have further developed it as an important national industrial base.

South and Southwest China

This region is dominated by two great rivers: Chang Jiang (Yangtze River) and Xi Jiang (West River), with many good natural harbors bordering the coastline on the east and south such as Ningbo, Fuzhou, Amoy, and Guangzhou (Canton). The Qinling Mountains form the dividing line between this region and North China. Generally, the summer monsoons drop most of their moisture south of the Qinling Mountains, so that the vegetation is different north and south of the mountains.

Undulating hills and scenic waterfalls make this region famous for its enchanting places to visit and to paint. Its rich soil, warm weather, and abundant rainfall have made this area the most important rice producing region of the nation. The growth of natural vegetation is luxuriant. This region produces such crops as rice, tea, camphor, sugar cane, and pineapples. The Sichuan Basin because of its rich soil and humid weather is also rich in agricultural output. Oranges from Sichuan are famous. In the southern-most part of the region, two and a half crops of rice are grown every year. The hills to the south contain various kinds of ores, such as tungsten, manganese, iron, and coal.

Lakes and rivers of various sizes are numerous in South China. Boats are the most common form of transportation. The wide and navigable waters of the Chang Jiang connect the southwest region of China with its coastline, while a railroad network, running parallel to the coastline, connect the south with the north.

The Chang Jiang Plain contains nearly all of the region's manufacturing centers. Shanghai, near the mouth of the lower Chang Jiang, is China's largest industrial and commercial metropolis, it is noted for its manufacture of textiles, silk, iron and steel, and shipbuilding.

There are many different spoken languages in South China. Because of its arable land and agricultural richness, South China has also a high population density.

Xinjiang

The Xinjiang Uighur Autonomous Region is located in the northwestern part of China. It is China's largest political unit, occupying one-sixth of China's total area, and is larger than the combined areas of Britain, France, Germany, and Italy. But in population it accounts for barely one percent of the total. Its population includes Uighurs, Han Chinese, Moslem Chinese, Kazakhs, and Kirghiz. Altaic and Chinese are the main languages used. Xinjiang is a vast region of deserts and high mountains. The Tianshan Mountain Range cuts across the central part of Xinjiang, with great basins on either side — the Tarim Basin to the south and the Dzungarian Basin to the north. Both basins are arable. The Takla Makan desert of Tarim Basin is China's largest desert. Xinjiang contains China's lowest and driest area, the Turfan Depression which is 154 m (505 ft.) below sea level.

Xinjiang does not get enough rain to grow crops: however, there are some oases where Ha-mi melon, Turfan seedless grapes and other fruits are grown. China's famous dried fruits come from this region.

Although Xinjiang is physically isolated by mountains, deserts, and sheer distance from the heart of China, routes crossing it served for centuries as China's major means of contact with the rest of the world. The oases located both north and south of the Takla Makan Desert were stopping points for travellers of the ancient Silk Route that led from China through Central Asia and eventually to Europe. Coins found along the Silk Routes in Central Asia show that the Roman Empire and the Han Dynasty had contact through

trade. The Silk Route today has become one of Xinjiang's major highways.

Xinjiang has rich deposits of oil, coal, and iron. Oil is found chiefly in the Dzungarian Basin, and iron and steel works are located near Urumchi. Lop-Nor has been designated as a nuclear power testing site.

Since 1960 Beijing has sent massive numbers of Han Chinese to Xinjiang to help develop the province. Shihhotzu is a new town in the Gobi. The resettlement increases China's border security and relocates population from the over-crowded South and Southeast regions to the sparsely populated border regions.

Nei Monggol (Inner Mongolia)

Nei Monggol (Inner Mongolia) is situated between the North China Plain, the Northeastern Plain, and the Monggol Plateau. It was the first autonomous region to be established by the People's Republic of China. The population is composed mainly of Han Chinese, the second largest group is Mongol who speak the Altaic language. Mongols used to lead a nomadic life. With their herds of sheep and horse, they roamed the steppes and preyed on their agricultural southern neighbors to acquire what they themselves did not grow and produce. The Chin Emperor (220 B.C.) built the Great Wall to protect China from its northern neighbors. In the 13th century, Genghis Khan at the head of his fighting horsemen invaded Europe, and in 1279 Kublai Khan invaded China and set up the Yuan Dynasty. Marco Polo was in the service of Kublai Khan for four years and aroused European interest in China. The Yuan Dynasty was overthrown in 1368. Since then Nei Monggol (Inner Mongolia) has served as a buffer area between China and Russia. The People's Republic of China has encouraged new settlements in Nei Monggol (Inner Mongolia).

The yurt, a portable Mongol house, is a familiar feature on the grasslands. Now most Mongol families live in villages and combine herding with limited agriculture. The Han Chinese are concentrated in a narrow and irregular band just north of the Great Wall.

The winter in this region is windy, dry, and cold. The mean temperature in January is -13°C (9°F). Temperatures average 20°C to 22°C (68°F to 72°F) in July.

The winter in this region is windy, dry, and cold. The main temperature in January is -13°C (9°F). Summer temperatures average 20°C to 22°C (68°F to 72°F) in July.

On the extensive grasslands, horses, camel caravens, and bullock carts are the principal means of transport, although highways and railroads are being built.

Xizang (Tibet)

Xizang (Tibet) has the world's highest plateau (called "the roof of the world"). Because the area is so mountainous, Xizang is the most thinly populated area in China. A very small amount of land in the foothills of Xizang can be used for farming.

Xizang has more snow-covered peaks than any other region of China. There is a great variation in temperature between the top of the mountains and the foothills. On the Xizang Plateau it is very hard to make a living.

Raising animals is an important occupation in Xizang. The yak is the chief draft animal. Adapted to a cold climate, it serves as a means of transport, and its long hair, milk, flesh, and hide make it a very useful animal in the region. Sheep and goats are also important. Xizang has very little industry, but plans are being made to build hydroelectric power stations.

In the 8th century, Xizang came under the control of China and since then China has always considered it as part of its national territory. As a result of the Opium War of 1839-1842, China became the prey of foreign powers and Xizang came under British influence since it was one of the provinces of China. In 1959, when the People's Republic of China established its control over China, foreign influences were expelled from China, and the region became the Xizang Autonomous region. Since then new settlements have been set up and the population is now mainly composed of Han Chinese and Tibetans who have their own language, Sanskrit.

Traditionally, Xizang had its own form of Buddhism and its own religious titular head. There used to be two Lamas. The pro-Communist Lama (Pan Chen Lama) stayed after the formation of the People's Republic of China and the pro-Nationalist Lama (Da Lai Lama) fled to Nepal in 1959.

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WORKSHEET

Please complete the following questions on the map of China.

1. Locate China's neighbors on the map: Vietnam, etc.
2. Locate the following seas: Huang Hai (Yellow Sea), Dong Hai (East China Sea) and Nan Hai (South China Sea).
3. Write the name of the following rivers and cities on your map.

Heilong Jiang (Amur River)
Huang He (Yellow River)
Chang Jiang (Yangtze River)
Xi Jiang (West River)

Beijing (Peking)
Shanghai
Guangzhou (Canton)
Taibei (Taipei)
Hongkong

4. Name and locate China's two largest islands.
5. Name China's two major mountain ranges.
6. Name and locate China's two largest deserts.
7. What important energy resources do the Chinese have for her own development and for export to other countries?
Where are the resources?

8. What part of China receives the most precipitation?
During what time of the year?
9. Which region in the U.S. has a climate similar to
the North Xinjiang region?
10. Where is the population the densest and why?
Where are the least number of people and why?
11. If you decide to visit Beijing, which route would
you take? Which season do you think is the best
for your trip? Why?
12. What was "China's Sorrow"? Why was it called that?
13. Which of China's rivers is best for navigation?
14. Does Beijing usually have much snow? Why?
15. Why are the Qinling Mts. the dividing line between
North and South China?
16. Where is rice the main food?
17. Where is wheat more likely to be eaten?
18. What kind of climate is best for growing rice? tea?
soybeans?
19. How large is China compared to the U.S.? What is the
relative size of their populations?
20. What has China done to increase the amount of farm
land?

CHINA AND HER LAND

STUDENT'S GUIDE

YENSHEW LYNN CHAO

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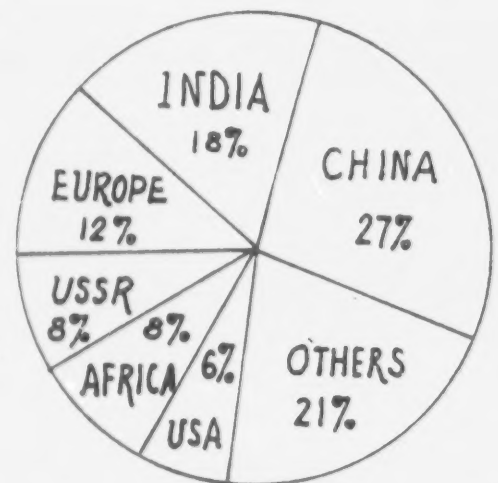
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INTRODUCTION

China is a country with a long past, a changing present, and a promising future. Chinese civilization is not the oldest in the history of mankind, but it is the oldest one that has existed continuously since its origin. The Chinese have lived on the land we know as China since the Huang He (Yellow River) valley became the birthplace of Chinese culture.

The Chinese characters for China, 中国 (Zhongguo) literally meaning "Middle Kingdom," reflect China's traditional view of her position in the world. We can understand China better by knowing more about her geography.

From the pie graph of the world's population, we can see that one out of four people in the world is Chinese. Her broad plains, fertile valleys, upland plateaus, great rivers, and coastal harbors have been favorable to population growth and to cultural continuity. Geography holds important keys to understanding China.



Questions

1. If the population of the world is 4 billion, then what is the approximate population of China?
2. What ancient civilizations are no longer in existence today?
3. If China called herself, the "Middle Kingdom," what does that tell you about her view of her place in the world?

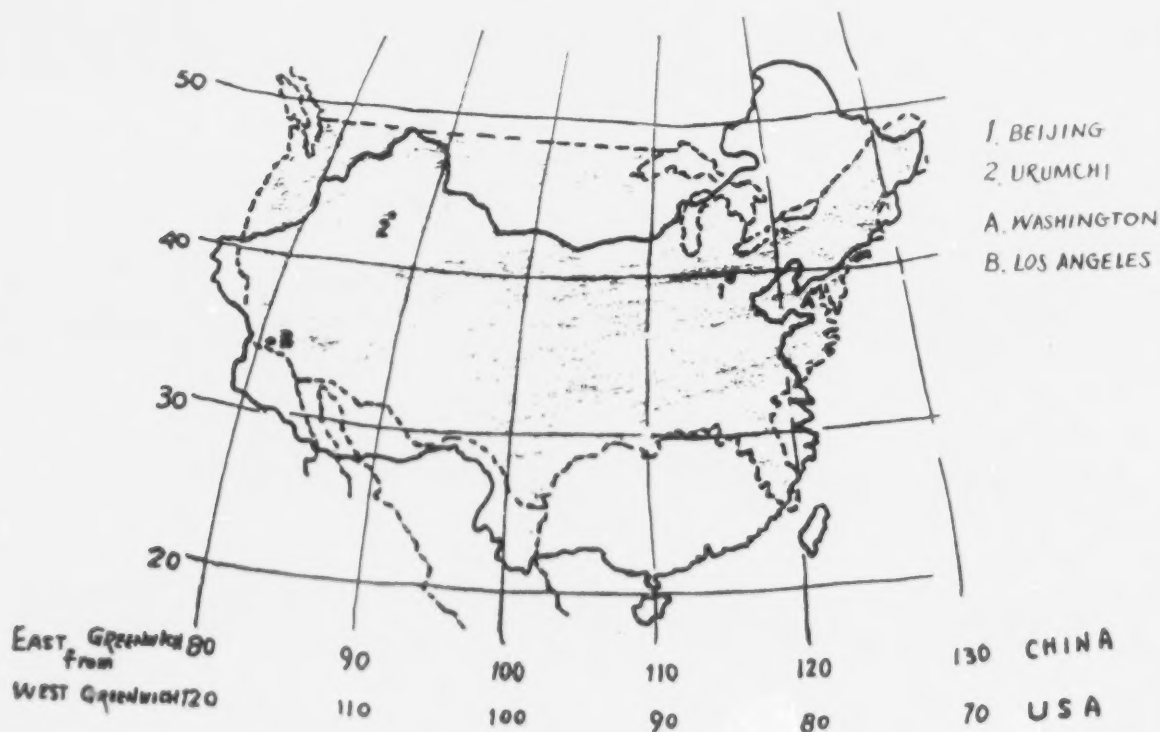
LOCATION AND BOUNDARIES

China is located in the eastern part of Asia. On the west coast of the Pacific Ocean. The distance between California and China is about 10,342 kilometer (6,205 miles). China has the largest land mass in the world. Only the Soviet Union and Canada are larger. China is a little larger than the United States.



IV-4

As you can see from the map, China has 12 neighbors. China shares the longest border with the Soviet Union, a total of 7,200 kilometer (4,500 miles). By comparison, the border between the United States and Canada is 8,800 kilometer (5,525 miles) long.



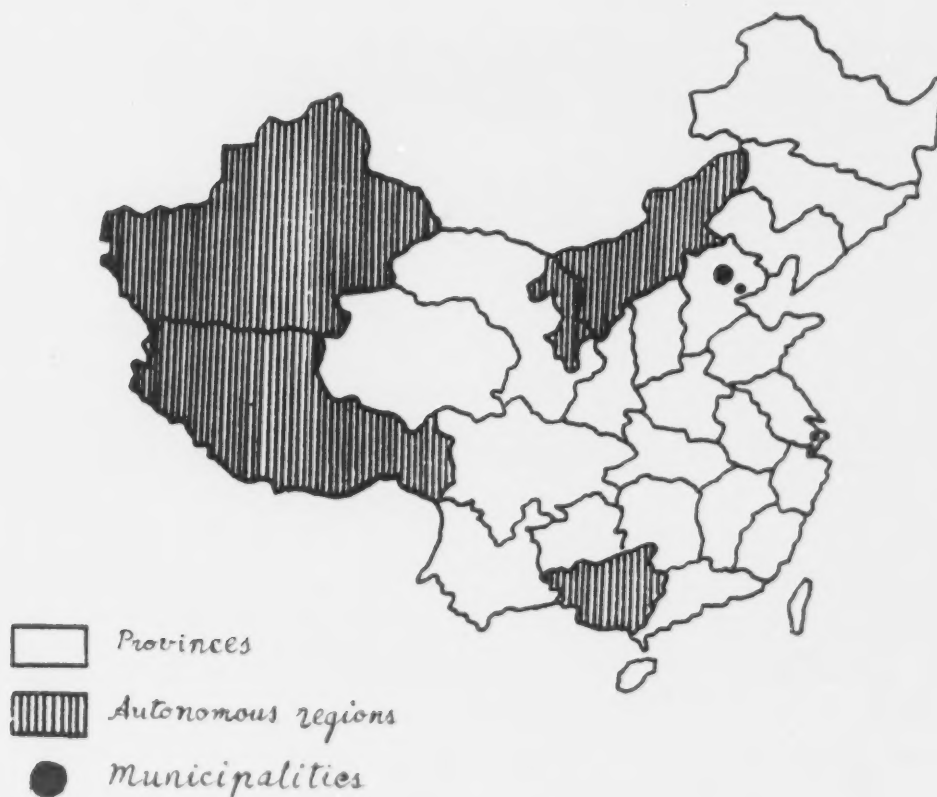
There is a difference of four time zones between the east and west of China. However, all of China is on one standard time. The distance from north to south is even greater than that from east to west. When the northern soil is still frozen to a depth of almost 3 metres, the south is in the process of preparing rice paddies for another growing season. China's northern-most territories lie in the same latitude as Labrador in northeastern Canada, and its southern-most regions lie as far south as Cuba.

Questions

1. Locate China on a map of the world.
2. Are there geographic reasons why China considered herself the "Middle Kingdom"?
3. Compare the size, longitude, and latitudes of the United States and China.
4. Although there are four time zones between east and west China, all of the country is on one standard time. If the sun sets at 6:30 p.m. in the east, what time does it set in the far west?
5. Calculating from the farthest points, what is the distance between eastern China and western China? From eastern United States to western United States? From northern China to southern China? From northern United States to southern United States?
6. Are United States' relations with Canada similar to China's relations with the Soviet Union?

ADMINISTRATIVE DIVISIONS

Today China is divided into twenty-two provinces which are like our states. There are also five autonomous regions which are areas with large numbers of minority peoples. These regions are more independent than the provinces and they help the minority people maintain their traditions and lifestyles. Three cities, called municipalities, are so large that they have their own governments as well. They are Beijing (Peking) the capital, Shanghai, and Tianjing.



Questions

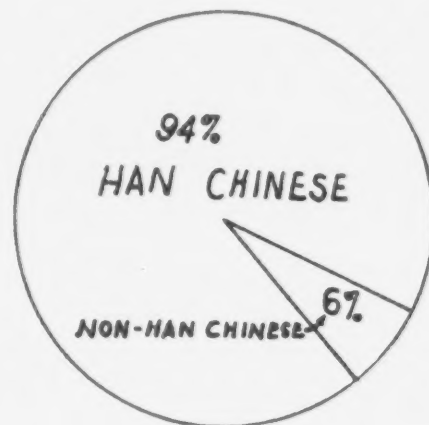
1. What city in the United States is not part of any state?
2. Where are most of China's minority groups located?
3. What is the difference between the autonomous regions and the provinces?
4. What is the capital of China?

POPULATION AND ETHNIC GROUPS

In 1979, China had an estimated population of one billion people, increasing at a rate of 1.4 percent a year. The U.S., by comparison, in 1979 had 230 million people, increasing at a rate of about 1 percent a year.

China's population is very unevenly distributed. The western part of the country, with large uninhabited areas, has only about 5 percent of the total population. In the eastern part of China, population density generally ranges upward from 130 persons per square mile. There are several areas in which the population density exceeds 520 persons per square mile. More people live on the Northern Plain of China than in the entire United States, while the Chinese living in the Chang Jiang (Yangtze River) Valley region alone outnumber the total population of the Soviet Union.

In the U. S. we often ask one another where our families came from. That is because most of us were at one time immigrants from another country. Only Native Americans lived here thousands of years ago. As a result, the U.S. has many different kinds of people — many cultures, many ethnic groups, many races. China, on



the other hand, is mostly Han Chinese. The Chinese people have lived in China for thousands of years and few immigrants have come from other countries. Ninety-four percent of China's population belongs to one racial and ethnic group. The other six percent consists of minority groups who live mostly in the autonomous regions.

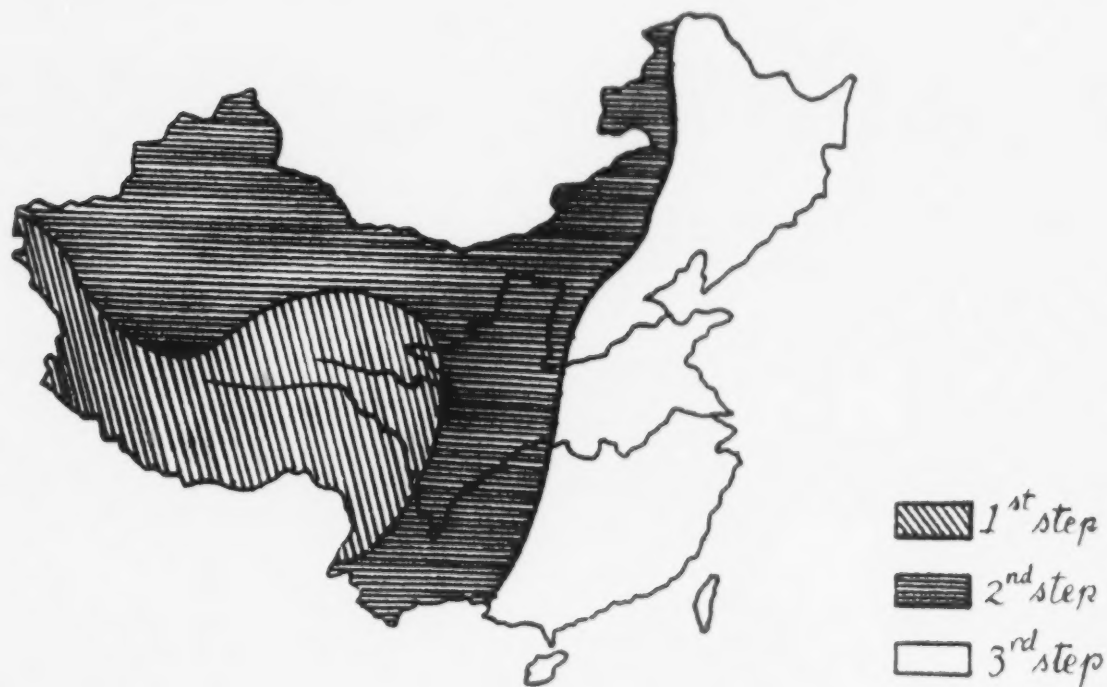
Questions

1. Try to figure out what the populations of the U.S. and China will be in the year 2000 at the present rate of growth.
2. Keeping in mind the uneven population distribution, why is the population concentrated in the east.

PHYSICAL CHARACTERISTICS AND NATURAL RESOURCES

China is a land of great physical diversity.

The land in China slopes gradually down from mountains to highlands, then to plains and finally to the sea. A rough topographic outline shows this three-step west-east staircase. It starts in the extreme west with Xizang (Tibetan) Plateau, or Pamirs Highland ("the roof of the world") 4,000 m (13,000 ft.) above sea level.



IV-12

Mountains

China's mountains ranges crisscross the country. The cross hatchings of mountains have caused regional differences in languages and customs since the early history of China. Thirty percent of China's land is mountainous.



East-West Ranges

China's most important mountains all run in an east-west direction. These mountains resemble the fingers of a giant hand stretching across China. The Qinling mountains divide the North and the South China. The Himalayas, in Xizang (Tibet), are the world's highest and most spectacular



mountains. The highest peak is Mt. Everest at 8,882 m (28,911 ft.), located on the border between China and Nepal.

Northeast — Southwest Ranges

The northeast — southwest ranges stand in the path of the southeastern monsoon. As the winds come in from the southeast, they lose most of their moisture over these mountains. Therefore, they are a basic dividing line between the moist east and the dry west.

North — South Ranges

The north — south ranges are located mainly in the southwest China.

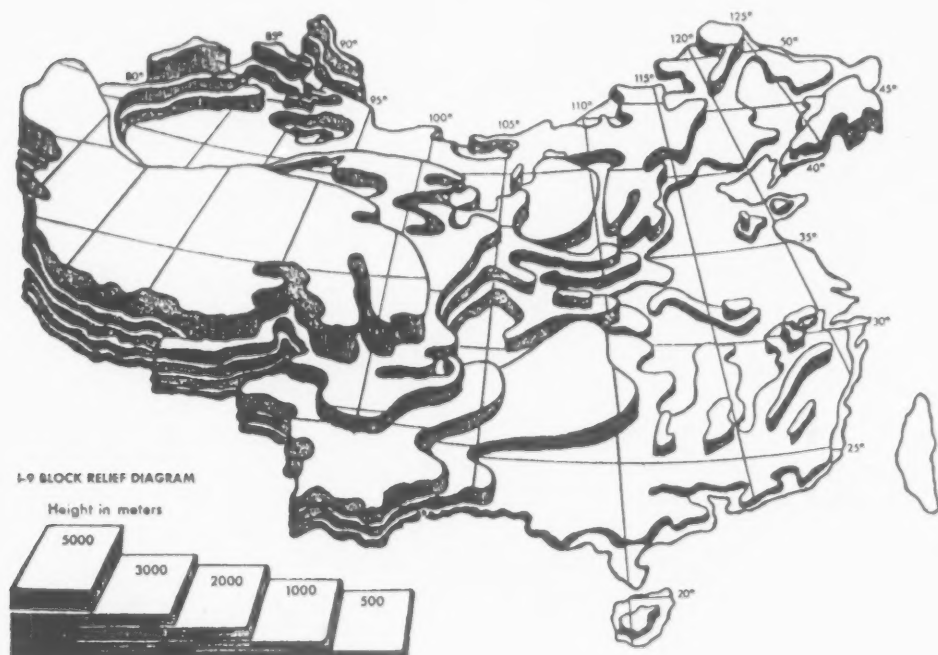
Questions

1. How do you think the mountain ranges might affect language differences?
2. In what general direction do you think rivers flow in China?
3. How much of China's land is mountainous? Would you expect there to be large populations in the mountain areas?

Plateaus

One third of China is comprised of plateaus, such as Xizang (Tibet), Nei Monggol (Inner Mongolia), the loess plateau of Shanxi and Shaanxi, and the limestone Yunnan-Guizhou Plateau. The pasture land (or grassland) on the plateau is good for raising livestock but cannot be used for farming.

There are large deserts in the Northwest and in North China. The sandy deserts and the gravel deserts, such as the Gobi, cover an area of about 11.4% of China's total land. The Taklamakan Desert and the Gobi Desert are the largest. Recently, some desert land has been transformed into agricultural land.



IV-16

Hills

Hilly land can be made into good farmland by carving small fields into the side of the hill, like a staircase. This is a terraced field. Nine percent of China is hilly. When terraced the land is ideal for the planting of a wide variety of crops and trees as well. There are about 2,800 kinds of tall trees and 1,000 kinds of timber. They provide material for such industries as construction, paper, textile, furniture, utensils and tools. There are also many valuable medicinal plants which grow in the forest areas.



Terraced hillsides near the Chishui River, northwestern Guizhou.

Plains

About 11% of China's area is made up of plains. Since the plains have thick topsoil and a climate suitable for cultivation, they are the main farming areas and are the most densely populated areas in China. There are four main agricultural areas:



The Northeast Plain

The Northeast Plain (Manchurian Plain) is the largest plain in China. It is flat and fertile, and yields one dry crop a year. With convenient transportation and rich mineral resources, the Northeast Plain is also an advanced industrial region.

The North China Plain

For centuries, the principal food of the north has been wheat. The annual wheat crop of this area is exceeded only by the United States and the Soviet Union.

China's capital, Beijing (Peking), is on the northern edge of the North China Plain. Tianjing, near the Bohai Sea, is known for its advanced industry and is the largest trade center in North China.

The Middle and Lower Chang Jiang (Yangtze) Plain

The picturesque Chang Jiang Plain (Yangtze Plain) is known as the "water country" because of its numerous lakes, rivers, and streams. Its fertile soil, easy irrigation, and warm and humid climate make this plain the nation's main producer of rice. This region has long been known as the "land of fish and rice". The hilly country south of the Chang Jiang (Yangtze River) is particularly favorable for growing tea bushes. Conditions also favor the cultivation of white mulberry, a tree whose leaves are fed to silkworms. China's finest tea and silks are produced in this area.

Shanghai is China's largest city as well as its industri-

al, commercial, and foreign trade center. It is the center of the textile industry, with more than one-third of the total number of spindles in the country.

Sichuan Basin

Sichuan Basin is called the "heavenly country" by the Chinese because of the rich soils and humid climate which enable it to produce a wide variety of crops. It is also an important rice-growing area.

Sichuan in Chinese means four rivers (四 川) because of the four important rivers flowing through this area.

In China, rice and wheat are the main diet for most of the people, with rice generally grown south of the Qinling mountains and Huai He (Huai River), and wheat grown to the north of Chang Jiang (Yangtze River).

Soybeans provide an excellent source of protein in the Chinese diet, and they are eaten in many forms: as a vegetable and as flour, as bean curd, and as soybean milk. Soybeans grow in almost any soil and climate.

Because China has such a large population, it is very important to cultivate as much land as possible. The People's Republic of China has worked on irrigation, reforestation, and soil and water conservation to bring large new areas into agricultural use. In the northwest particularly, formerly unusable land has been successfully made into farm land. New plants, fertilizer, and farming techniques are being experimented with to increase agricultural production.

Questions

1. In what part of China are its plateaus located?
What can plateaus be used for?
2. In what location of China are its deserts found?
Name one.
3. How does China use its hills to increase its agricultural production?
4. Where is China's most productive land? Where is China's densest population?
5. In what kind of soil and climate do soybeans grow?
6. What mountains and rivers divide North and South China?

Rivers and Grand Canal

The Heilong Jiang (Amur River), the Huang He (Yellow River), the Chang Jiang (Yangtze River), the Huai He (Huai River) and the Xi Jiang (West River) are all major rivers which flow from west to east and empty into the Pacific Ocean.



IV-22

Heilong Jiang (Amur River)

Heilong Jiang (Amur River), the "Black Dragon" River, received its name from the color of its rolling water and its dragon-like power. Border clashes between China and the Soviet Union have occurred along this river.

Huang He (Yellow River)

Huang He (Yellow River) was also named for the color of its water. It is China's second longest river. The Huang He Valley is the birthplace of Chinese history, China's "cradle of civilization". For centuries, it was the political, economic, and cultural center of China.

Huang He carries more silt than any other waterway in the world. After a rainstorm, the top-soil is carried away through gullies into tributary rivers and then into Huang He. The river-bed is thus built up, and the river flows three or four, and occasionally as much as ten metres above the ground. The land around this river can become a dangerous flood area.

Nowadays, water and soil conservation is being carried out on a massive scale. Reservoirs, culverts, sluice gates, and power stations control and use the water. The evil old Huang He, historically known as "China's Sorrow", is gradually becoming tamed and the days when it overflowed its banks two years out of three are gone forever.

Chang Jiang (Yangtze River)

The Chang Jiang (Yangtze River) is China's longest river, hence its name Chang Jiang ("Long River"). Unlike the Huang He, Chang Jiang is navigable for almost a thousand miles inland from its mouth. For centuries the Chinese have used this river for travel and transportation.

Xi Jiang (West River)

Xi Jiang (West River) is the largest river in the south. Since the lower stretch of the Xi Jiang is navigable, the river serves as a major avenue of communication with the interior. The Xi Jiang area was very important to American merchants from 1840 on. Guangzhou (Canton), on the Pearl River which is a tributary of the Xi Jiang, was the center of Chinese trade. Hongkong, leased to Great Britain, lies at the very mouth of this harbor. Chinese immigrants came from the area around Xi Jiang, and dialects from this area are still the main ones spoken in Boston's Chinatown today.

Grand Canal

Since China's important rivers run from west to east, it is easier to travel and transport goods between the east and west than between the north and south. To solve the problem of north-south transportation, the Chinese built the Grand Canal more than 1300 years ago (Sui Dynasty). Connecting the lower Chang Jiang with the Huang He, the Grand Canal is one of the longest man-made waterways in the world.

Questions

1. Why do most of China's important rivers run west to east?
2. Which is China's best river for navigation?
3. Under what other name has the Huang He (Yellow River) been known historically and why?
4. Near what river is Guangzhou (Canton) located? Is Hongkong nearer to Shanghai or to Guangzhou (Canton)?
5. Where is China's Grand Canal and why was it built?
6. Can you figure out the direction of the Chinese migration movement in history? Was it north to south or south to north?

Coastline and Harbors

There are many important seaports along the coastline, such as Dalian Harbor, Tienjing Harbor, Shanghai Harbor, and Huangpu Harbor. The harbors serving inland China from the north to south are all connected to the inland by railways, airways, and rivers. These are important centers of foreign and domestic trade.

Along the coastline, China has more than 5,000 off-shore islands. Taiwan is the largest, and Hainan is the second largest. They have long been considered as China's treasure islands for their abundant natural resources, especially fish.

Fish is the main source of protein in China. Ocean fishing constitutes two-thirds of the total marine industry. Many kinds of fresh-water fish are also artificially bred in fish farms.

Questions

1. Name two important Chinese seaports that are also major cities.
2. What are the main sources of protein in the Chinese diet?
3. Name China's largest offshore island and locate it.
4. Why are the islands so important to China?

CLIMATE

China is located on the southeastern part of the world's largest continent (Eurasia) facing the Pacific Ocean. Its climate is dominated by seasonal wind patterns called "monsoons".

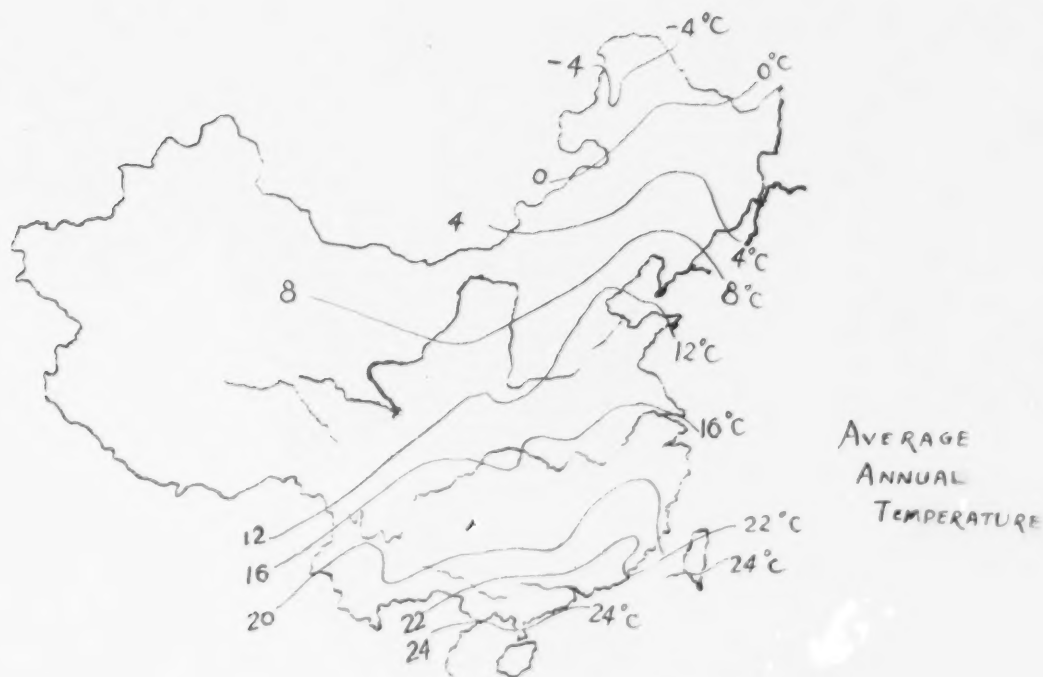
During the winter, the cold dry winter monsoon always blows from the northeast and the northwest over most of China. During the summer, the hot moisture-rich summer monsoon blows from the ocean in the south and provides important precipitation over most of eastern China. Since most of the needed rains fall during the summer months, China's agriculture schedule tends to follow nature's time schedule of the summer monsoons.

Precipitation is governed not only by the monsoon wind but also by the east-west mountain ranges. The



Qinling Mountains form the dividing line between the high precipitation southern region and the low precipitation northern regions. The amount of precipitation, in general, increases from the northwest toward the south, southeast, and eastern parts of the country. The rain in the north is more variable and unreliable than in the south.

In the north, the summer temperature averages about 20°C (68°F) while the south averages about 6 to 8°C higher (or 80°F). During the winter time, snow accumulation can be as much as 76 cm (30 inches) in northeast China, with an average temperature of about -20°C (-4°F). In December the southern part of China has an average temperature of 20°C .



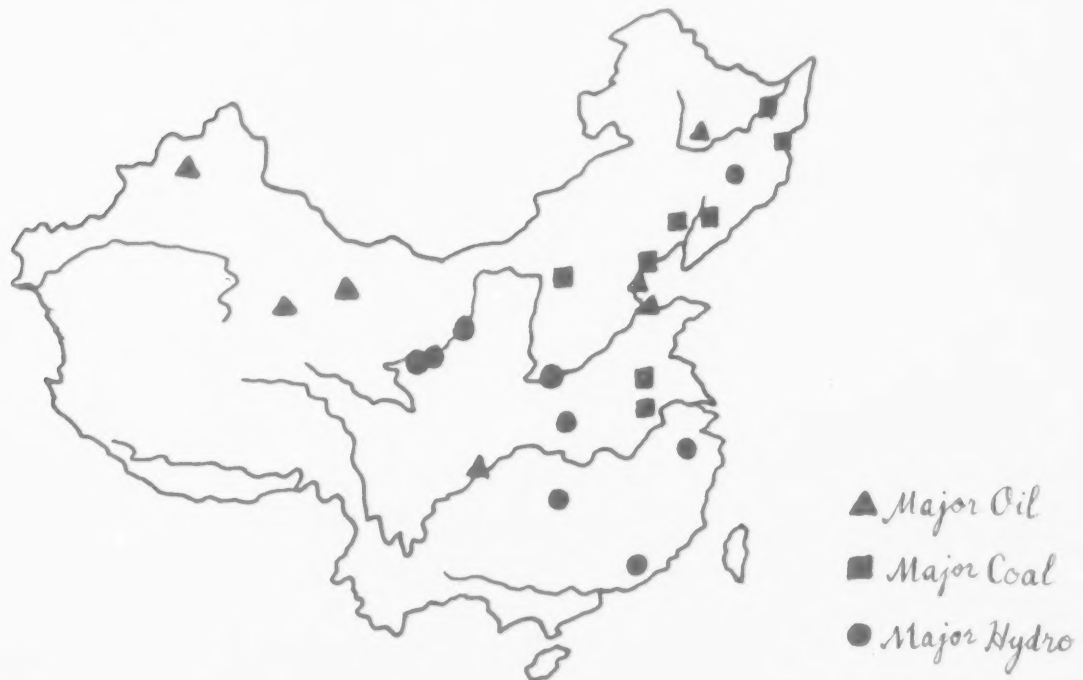
Questions

1. What is a "monsoon"? How does it affect the Chinese agriculture?
2. In terms of weather, which part of China is most similar to the area in which you live?

ENERGY RESOURCES

There is a great contrast between the United States and China in their consumption of energy. In the United States, the private car is a common means of transportation, while in China short distances are covered by bicycles and long distances by public transportation such as buses and trains. At home, the Americans use gas, electrical ranges and central heating or cooling systems as standard forms of utilities. In China coal is burned for cooking and for heating. With the present oil and gas crisis, the United States is now paying more attention to the production of one of its natural resources, coal.

Chinese energy resources are plentiful.



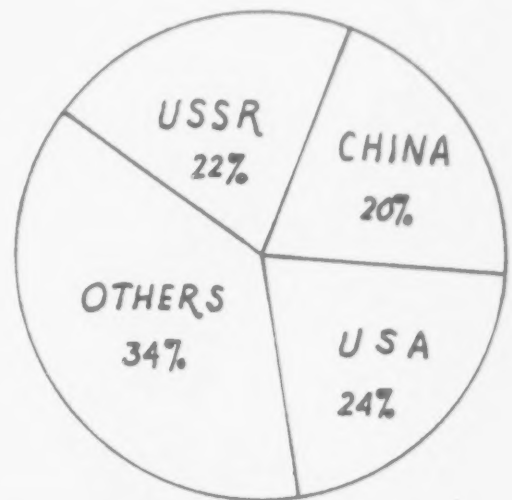
Water

China has many rivers, lakes, and streams which offer abundant water resources both for hydroelectric power generation and irrigation. The sharp drop of China's river from the high plateaus and towering mountains to the plains and basins creates tremendous energy (about 580 million kilowatts of hydro-power). The important hydro-power stations are located in the northeast, along the Huang He and Chang Jiang.

Coal

China's recoverable coal resources (3000 billion metric tons) are second in the world, or about 21% of the world's total coal reserve. Coal resources are located mainly in the northern part of China. Eighty percent of the coal reserve contains high sulphur content which pollutes the air when burned.

China is currently third in the world (after U.S. and U.S.S.R.) in coal production.



Oil

Recent estimates put China ninth in the world in oil reserves, with 3.5% of the world reserves.

Natural gas is also being developed with the extended oil exploration. China will probably be exporting oil soon.

China is a developing country. All of China's resources which require modern technology to use will be tapped as China industrializes her economy.

Questions

1. How is hydroelectric power generated? In China where would be the best places for providing it?
2. In what part of China are most of its coal mines located? Where is coal found in the United States?
3. How have the Chinese kept their use of energy low?
4. Which resources are the most important for China to develop and why?

ECHOES OF CHINA

ECHOES OF CHINA

ECHOES OF CHINA

ECHOES OF CHINA

The image features a square frame containing two stylized Chinese characters. The character on the left is '人' (human), and the character on the right is '世' (world). Both characters are rendered in a simple, bold, black-and-white style. The top and bottom horizontal bars of the characters are slightly curved. The vertical strokes are straight. The character '人' has a small dot in the center of its upper body. The character '世' has a small dot in the center of its upper body and a small dot in the center of its lower body.

TRAVEL WITH MARCO POLO

LIFE IN 13TH CENTURY CHINA

TRAVELS WITH MARCO POLO: LIFE IN 13TH CENTURY CHINA

TEACHER'S GUIDE

CHARLOTTE SHEAU-MANN HSIEH

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MATERIALS

41 slides: The Story of Marco Polo

29 slides: "Spring Festival on the River"

Horizontal scroll "Spring Festival on the River" (1)

Tea can (1)

Silk fan (1)

Costumes: Man's robe

Man's hat

Woman's three piece dress

blouse

skirt

belt

Porcelain cup and saucer (one each)

Firecracker (1)

Map of Eurasia (1)

Mileage wheel (1)

Magnifying glass (1)

Paper money sheets (10)

Teacher's Guide

Student's Guide

OBJECTIVES

It is our hope that the students will develop an understanding of one of the "golden ages" in the Chinese history — the 13th century China. Many of China's inventions were transmitted to the West during this period. This flow of information had a great influence on the technological development of the West.

This Kit is designed for use over a week period and is divided into four activities. It begins with the "Story of Marco Polo" which describes one of the first East-West cultural exchanges. From reading the story and viewing slides the students will learn about travel, trade, and the relative levels of civilization in the 13th century. They will also learn about daily life in China in the 13th century as depicted in a famous handscroll. Artifacts and costumes will bring a market scene role play to life.

BACKGROUND INFORMATION

The Period

No other traveller has ever had so great a tale to tell as Marco Polo. He was one of the first people to give the European public a thorough description of the geography, economic life and government of China. What was written in his book was more than could be believed. Indeed, some of it was exaggeration. But even the fact was unbelievable, for in the 13th century China was far richer and more advanced technologically than Europe. China was more populous and more highly organized.

Marco Polo was astonished at China's vast size, wealth and the splendor of its cities. It was not merely the astonishment of a man observing a totally alien society. As a citizen of one of Europe's most prosperous and sophisticated societies, Marco Polo stood in awe at the sight of a civilization in almost every way more advanced than his own.

Marco Polo visited China during the Yuan or Mongol Dynasty. Kublai Khan, a grandson of Genghis Khan, became the Great Khan of all the Mongol Empire in 1260. He completed the conquest of China in 1279, and founded the Yuan or Mongol Dynasty which ruled until 1368. Sovereign from the Black Sea to the Yellow Sea, Kublai Khan ruled more human beings than any one person had up until that time. He was the first of the great Mongol rulers to abandon tribal religion and adopt Buddhism.

The Pax Mongolica extended across the steppes of Asia

to the threshold of Europe. Post routes were built across grasslands and deserts of Central Asia. These routes were patrolled by soldiers for the protection of travellers. Post stations were set up along these routes and run by the government for the benefit and comfort of all travellers. Thus, travel between China and the West became easier and safer than ever before. A great number of Westerners made the long journey to the Far East. It was during the reign of Kublai Khan that the first reports of the wonders of "Far Cathay" came to the ears of Europe.

Marco Polo visited China at the end of one of its golden ages. The Sung dynasty (960-1279) which preceded the Mongol dynasty is considered one of the golden ages in the Chinese history. During this period literature, arts, technology, and science all reached a high level of development. Education was more widely available than ever before. The development of printing made the mass production of books on a variety of subjects a simple matter.

Although there were no spectacular inventions at this time, there were many significant technical advances. Traditional industries were perfected and produced more. Fine silk textiles, lacquer wares, and porcelain wares, thus stimulated the demand for such Chinese products abroad. Gunpowder was developed in the 11th century. The abacus came into use in late Sung times and has remained the prime calculating device for East Asian merchants ever since.

As a result of increased production of goods, the Sung Empire became a period of great trade expansion. As the

key economic area of China shifted from the north to the Yangtze valley and the southeast coast, a national market developed along the nearly two thousand miles navigable Yangtze river and the Grand Canal. The products of the entire empire, from Canton to the Han Valley, from Sichuan to the region of the lower Yangtze, could be found in markets.

With the growth of trade in the Sung dynasty, paper money started to be used. Merchants deposited stores of copper currency with wealthy families in exchange for receipts which could be cashed in other towns by certain accredited persons. This system was called "flying money". The government extended this service in the eleventh century, initially by accepting receipts in exchange for its monopoly products of salt and tea. At the beginning of the twelfth century the number of notes issued in a single year equalled twenty-six million strings of coins.

Merchants traditionally were condemned to the lower orders of society, but by the time of the Sung Empire their growing wealth could not be ignored. Increasingly, wealthy merchants were allowed to buy titles to join the ruling class. Nevertheless, the government tried to control merchants and kept government monopolies in items such as tea, salt, liquor and incense.

At the same time, foreign trade grew in importance. The great southern ports of Guangzhou, Quanzhou, and Fuchow had contact with Africa, Arabia, India, the Pacific Islands and the Southeast Asian Peninsula. Chinese porcelain and coins of the period have been found in Cairo, Bengal, Annam and South India.

Through foreign trade precious stones, ivory, magnificent horses were imported from Central Asia. From West Asia the Chinese obtained glass, fine wool and linen fabrics. However, none of these imports, was as important to China as silk, the major Chinese export, was to the outside world. It is said that silk had been imported into the Roman Empire around the first century on so large a scale that the economy of the Roman Empire was hurt by the resulting eastward drain of gold and silver. Archaeological excavations have discovered pieces of Han (202 B.C. — 220 A.D.) silk, some printed with figures of many colors, in Central Asia, Siberia, and the Middle East. From Han times to the nineteenth century, Chinese products especially handicraft goods, were more in demand abroad than foreign goods were in China. This situation was not so much a sign of Chinese prejudice as it was a testimony to the great wealth during most of this period.

During his years in China, Marco Polo was sent on missions by Kublai Khan to far places in the Mongol Empire such as Indochina, Tibet, Yunnan, and Burma. He was much impressed by the Chinese vessels or junks on which he sailed. These large junks, almost square in shape, had a raised prow and poop which were also square. They had eight to ten pairs of oars (each oar worked by four men in calm water), two stone anchors, and sails of matting or of canvas. Each vessel had four or more masts and as many as sixty cabins below deck. The largest of these vessels had crews of five to six hundred men. These vessels were larger and more comfortable than any European ships. They were faster than the one-mast European ships.

These Chinese vessels were sheathed in a double layer planking. The heavy planks were nailed together with iron spikes and the entire outer surface made waterproof. This waterproofing compound was made of lime, hemp fibers and a special oil extracted from trees. The interior was divided by bulkheads into small, watertight compartments. If a whale, attracted at night by the glitter of the ship's wake, rammed the vessel, the crew could confine the water to one compartment, remove the cargo from it, and repair the damage. This safety measure was not introduced into European vessels until the nineteenth century. The junks towed behind them a boat carrying supplies of wood and water which were laid in at ports of call.

Navigation was done by the stars and the position of the sun, aided by astronomical and marine charts, when the sky was clear. When it was overcast, the compass was used to enable ships to continue on their course. The compass was already in use for sea voyages by the end of the eleventh century.

Marco Polo could not have visited China at a better time. China's economic expansion reached its peak at this time and subsequently stalled in its progress. While the West entered into the Renaissance and saw the growth of science, technology and trade, China's development did not continue at its previous rate. As for Marco Polo's tales, they whetted European appetite to see and learn more. Progress in the West made the possibility of travelling to and trading with China feasible.

Many historians believe that Marco Polo's book may have influenced many explorers, including Christopher Columbus.

The Travels of Marco Polo surely stimulated Columbus' ambitions and imagination more than any other single book, for one of the most interesting documents in the history of exploration is a Latin edition of Marco's book (now in Seville) with notes by Columbus in the margins of seventy pages.

The China of the late 13th century was in many ways more advanced than Europe. But did it possess the requisite technology for worldwide expansion by sea? Why is it that modern world history has been shaped by the expansion of Europeans instead of Chinese?

In answering the first question let us look at one example of Chinese overseas exploration. In 1405 a fleet of 62 ships carrying 28,000 men under the leadership of the eunuch-admiral Cheng Ho sailed from China to India. It was followed by six more voyages to Ceylon, Persia, Arabia and the East Africa coast until 1433. These voyages were made on behalf of the Ming emperor and the motives behind the voyages seem to have been narrowly political. They were designed to enhance dynasty prestige and to incorporate new states into the Chinese tributary system.

These Chinese ships repeatedly sailed into and all the way across the Indian Ocean almost a century before the Portuguese in 1298 reached India by sailing around Africa. After 1433 the Ming expeditions were suddenly stopped and never resumed or imitated later. One immediately apparent reason for their cessation was their great cost. But the main reason was that the Chinese government under both the Ming and the Qing lacked interest in foreign trade and in establishing colonies overseas.

The contrast with Europe was sharp on this point. The European states were far smaller than China and they were eager to expand foreign commerce. The growing wealth of the Portuguese trade in the 15th and 16th century encouraged rivalry from other European states. In contrast to Europe, China did not experience capitalist development. As noted above, the merchants and the economy were under imperial control. One other reason is that the Europeans were driven by a desire to seek out new worlds which might be more perfect than their old one. For Chinese, however, the possibility of perfection already existed in China. To Chinese, there was only one world and China sat at its center. It is interesting to speculate what the world would be like today if China had entered into the Age of Exploration with the same vigor European countries did.

Clothing

In China the essential function of clothing was protection from the cold just as in other parts of the world. But clothing was also one of the obvious sight of social standing. In the book "Daily Life in China: On the Eve of the Mongol Invasion 1250-1276" written by Jacques Gernet there are detailed descriptions of the clothing of the Chinese people under the Sung Dynasty in the 13th century.

.....People of rank and nouveau-riche merchants could be distinguished from the common people in the streets of Hangchow. The former wore a long robe that reached down to the ground, the latter a blouse that came down below the waist and trousers made of eight-colored material. The women wore either long dresses, or blouses which came down nearly as far as the knee, jackets with long or short sleeves, and skirts.....(p. 129)

.....When they went walking in the street, women and young girls sometimes threw over their shoulders a square scarf, purple in colour.....As distinguished from men, their clothes were fastened on the left side and not on the right. Men of rank had self-coloured robes for everyday wear, and robes with symbolic designs embroidered on them for ceremonial occasions: phoenixes, dragons, or birds with lucky plants held in their beaks...Robes were often edged with cloth of a deeper colour round the neck and sleeves. The sleeves, which had very wide openings, could be used for carrying small articles in them.....(p. 129)

.....Trousers.. were worn not only by the common people, but also by soldiers, who wore them with the lower part of the legs tucked into boots that came up to cover the calf.

Fine clothes were made of silk, and sometimes, for special occasions of gold brocade. Ordinary people usually wore clothes made of hempen cloth. Cotton, which

was first cultivated by non-Chinese peoples in the southern provinces, had begun to spread to Kiangsu in the region south of present day Shanghai, but it was still a luxury. For protection against the cold, quilted clothes and fur-lined coats were worn, and people readily put on several layers of clothing if the cold was specially intense.

Footwear of many kinds was to be found in Hangchow: leather shoes sold under the name of 'oiled footwear', wooden or hempen sandals, satin slippers. Grand people went about perched on buskins of a sort, to make them taller. No one ever went about barefoot, just as no one ever went bareheaded. Even the very poorest were shod and wore some kind of headgear, and it was only Buddhist monks who went about the streets with their shaved heads unprotected by any kind of covering.

But it was never a cap or a hat that the women wore. Their headwear was confined to hairpins and combs stuck into their hair, which was always most artistically arranged. Ladies of rank, princesses and imperial concubines, officials' ladies and the wives of rich merchants, also wore head ornaments in gold and silver wrought in the form of phoenixes and flowers. Archaeological excavations have unearthed several specimens of pieces of jewellery of this kind and revealed their exquisite workmanship.....Ladies also wore chignon rings and ear-rings(p. 130)

.....Servant girls could be recognized by the peculiar style in which their hair was worn: It was brought forward to the front of the head and tied into two tufts by ribbons of many colors, and a fringe was worn on the forehead.....As for children, their heads were shaved, leaving only a small tuft on top at the front....Most headgear was made of black silk. The kind of cap usually worn by the scholars covered the hair completely and was tied behind by two ends which stuck out like two long, rather stiff ears..... As for the common people, they usually wore turbans of a sort. It was still possible in Hangchow, as it had been in Kaifeng at the beginning of the twelfth century, to recognize a man's trade from shape and colour of his turban. But there were other

types of headgear as well: round straw hats for wearing in the rain, and hats made of leather.....(p. 131)

.....Another essential article of clothing, as well as headgear of some sort, was the girdle. The girdle, which very often was an article of value, was always worn, both with a robe and with a blouse. The finest girdles had plaques or buckles in jade, in gold, or in rhinoceros horn. The horn was imported from India, and in particular from Bengal, which was supposed to have the best horn Other girdles were ornamented with plaques of jade, gold, bronze or iron.....(p. 131)

.....From the girdle there usually hung a purse, very tempting for thieves, which contained money and small articles such as handkerchief, keys, knife, sharpening-stone, abacus. Fans were another article of dress used both by men and women. They were of two kinds. One, the typical Chinese fan, was round and stiff and made of white silk. [There is one in the Kit.] The other was the folding fan which was brought in from Korea in the middle of the eleventh century. Some fans were decorated with painting and calligraphy.....(p. 132)

HORIZONTAL SCROLLS

The horizontal hand scroll is a form unique to Far Eastern painting. Although it is usually no more than 19 inches high, it may be more than 30 feet long. It is never intended to be unrolled all at once. Instead the closed scroll is held in the left hand and is opened by the right hand to reveal only a small portion of the painting. The viewing slowly progresses a foot or so at a time toward the left side of the painting, with the right hand drawing out each new section as it rerolls those sections already seen. After all the sections have been viewed, the painting is rolled back into its original position by feeding the scroll back to the left hand, which does the rerolling around the dowel at the left side of the mounting.

As the scroll is unfurled and viewed, each section of the painting presents a pictorial whole and each also leads, as in a story, to the next section. As the painting unfolds, the observer becomes a participant in a long journey through the valleys and streams, the forests and rocks of the progressive scenes. Not only do the scenes move the viewer from one place to another, and from one vantage point to another, but they move him through time as well. The artist tells a story, develops themes and reiterates them, much as a piece of music or literature.

Color and Ink on Silk
35.6 cm. x 1152.8 cm.
Horizontal Scroll

SPRING FESTIVAL ON THE RIVER

qing ming shang he tu

Qing ming, which literally means "clear and bright," is the name given in China to the Spring Festival dedicated to the honorably buried dead (equivalent to Memorial Day). The festival of qing ming comes one hundred and six days after the winter solstice on the lunar calendar (usually late March or early April).

As celebrated in twentieth century China, this festival is a day when many people visit their family graves to decorate them with prayers written in black ink on white paper and with branches of willow. Aside from the ceremonies at the graves, there are feasts and entertainments of every kind for the living. This latter aspect of the festival is the subject of the painting, "Spring Festival on the River". In fact, in the picture itself there is no hint at all of the purpose of the festival—no tombs, no mounds, no willow branches, no paper prayers; it must be assumed that the ceremony has been completed. The observer may give full attention to the worldly business of the day.

Around 1120 during the Song Dynasty (960-1279) the Emperor Hui Zong ordered Zang Zeduan to paint "Spring Festival on the River". The painter's model was the Song capital Bianjing (present day Kai-feng.) The painting however, must not be mistaken for an accurate panorama of either the city or the Yellow River. However, in its myriad detail it gives a very accurate picture of the life in a city of this period. This is also true of later copies, which, though they may

slip into anachronistic detail here and there, on the whole follow the original closely.

In Chinese painting it has always been a tradition to copy important paintings and painting styles. This version was painted by five court artists in the Qing Dynasty. It took them eight years to finish the painting. It was finished in the first year of the reign of the Qian-long Emperor (1736).

The content of this work is its chief interest. The artist has made, in a single scroll, a detailed pictorial record of life in medieval China. Here are the people of China as they had lived for centuries and much as they were still living at the beginning of the twentieth century. The natural background, the river itself, and the highly colored hills are recognizable, not as in a colored photograph, but in their essential character.

The city walls such as we see in the painting still exist. As for the streets and the shops, one may see them in city after city in China. Similar palaces also remain.

Most of the people represented were still to be seen in China until early 1900. Here in the painting are the people of China in almost every walk of life: beggars, mendicants, farmers, goat-herds, peddlars, shopkeepers, restaurateurs, jugglers, actors, fortune-tellers, doctors, innkeepers, scholar-officials and children, mostly little boys engaging in harmless mischief.

There are shops of every kind to be seen here: wine shops, a grain market, second-hand shops, crockery shops, bow and arrow shops, lantern shops, a lute-making shop,

a gold and silver ornament shop, a dyeing shop, picture shops, a medicine shop, pawnshops, a needle shop, antique shops, restaurants, and more. We see not only shops but tradesmen as well: millers and metal-workers, carpenters and masons. Transportation is well described: river boats and large wheeled wagons, coolies with panniers suspended from poles, donkeys and mules, sedan chairs, plebian ferries and aristocratic houseboats.

The subject of the painting is, first of all, a spring festival; the holiday spirit is implicit throughout the composition. There are some thirty-seven feet of this composition, but the effect is of some thirty-seven miles. It is a kind of moving picture at which the spectator does the moving and has the advantage of being able to turn forward or back.

Transmission of Mechanical and Other Techniques from China to the West

	Approximate lag in centuries
(a) Square-pallet chain-pump	15
(b) Edge-runner mill	13
Edge-runner mill with application of water-power	9
(c) Metallurgical blowing-engines, water-power	11
(d) Rotary fan and rotary winnowing machine	14
(e) Piston-bellows	c. 14
(f) Draw-loom	4
(g) Silk-handling machinery (a form of flyer for laying thread 3-13 evenly on reels appears in the 11th century, and water-power is applied to spinning mills in the 14th)	
(h) Wheelbarrow	9-10
(i) Sailing-carriage	11
(j) Wagon-mill	12
(k) Efficient harness for draught-animals: Breast-trap	8
Collar	6
(l) Cross-bow (as an individual arm)	13
(m) Kite	c. 12
(n) Helicopter top (spun by cord)	14
Zoetrope (moved by ascending hot-air current)	c. 10
(o) Deep drilling	11
(p) Cast iron	10-12
(q) 'Cardan' suspension	8-9
(r) Segmental arch bridge	7
(s) Iron-chain suspension-bridge	10-12
(t) Canal lock-gates	7-17
(u) Nautical construction principles	>10
(v) Stern-post rudder	c. 4
(w) Gunpowder	5-6
Gunpowder used as a war technique	4
(x) Magnetic compass (lodestone spoon)	11
Magnetic compass with needle	4
Magnetic compass used for navigation	2
(y) Paper	10
Printing(block)	6
Printing(movable type)	4
Printing(metal movable type)	1
(z) Porcelain	11-13

Needham, J. Science and Civilization in China. Cambridge University Press, Vol. I., 1954

V-18

SUGGESTED SEQUENCE

Day One

The Story of Marco Polo

Things you'll need:

*Copies of the "Story of Marco Polo"

Before assigning the students to read the story of Marco Polo, ask the students what they would include in a travel book if they were going to write one. Then discuss the following questions:

- What do we know about China?
- How do we know about China?
- How did people in Europe know about China in the 13th century?

Assign the students to read the "Story of Marco Polo".

*Item included in the Kit.

Day Two

Slides on the Story of Marco Polo

Things you'll need:

- *Slides: The Story of Marco Polo
- Slide projector and screen
- *Slide Annotations
- *Map— Eurasia
- *Small map— Marco Polo's Itinerary
- *Mileage wheel

These slides form a visual presentation of the story of Marco Polo. While showing each slide, ask the students to relate the slide to the story they have just read. The slide annotations will help you to focus on the important features of each slide. Here are some suggested questions for discussion:

- Who travelled in the 13th century and Why? Who travels today and why? Why did so few people from Europe go to China before the 13th century?
- What does it mean that this is the story of one of the first East-West cultural exchanges? What was exchanged?
- What means of transportation did Marco Polo use to get to China and back to Venice? What means of transportation are available today?
- How much of the world might the ordinary person in the 13th century know? What makes the difference between our sense of the world and someone's in the 13th century?

- What did a 13th century Venetian map look like? A 13th century Chinese map? Compare these with present day maps.
- What was the importance of Venice?
- Why was the route between Venice and China safe for Marco Polo? How safe do you think it is today? If you tried to make the same journey Marco Polo made, what obstacles would you face?
- Compare Venetian and Chinese ships in the 13th century. Compare navigational aids.
- What were the long range effects of his trip and his book on China?
- Are there any modern day Marco Polos?

Locate China and Venice on the big wall map of Eurasia. The students can compute how far Marco Polo travelled by using a mileage wheel. Use the small map of Marco Polo's itinerary as a guide.

Directions for the Mileage Wheel

As the wheel is rolled over a surface, the pointer turns, indicating on the outer scale one statute mile for every inch travelled. To compute the length of Marco Polo's journey, set the pointer at zero, and roll the wheel along his path following all the turns and curves.

Determine from the scale how many inches the wheel has gone and multiply by 230, since the scale of the Eurasia map is 230 miles to the inch. Thus if the wheel shows 20, Marco Polo traveled 4600 miles. But, watch it! The pointer may be on its second time around. Since one revolution is 39 miles, Marco Polo may have traveled:

$$39 + 20 = 59 \text{ inches} \times 230 = 13570 \text{ miles}$$

Remember these rules:

- Start with the pointer at zero.
- Keep track of the revolutions.
- Keep the wheel moving "forward."

Day Three

Slides and Discussion of the Scroll "Spring Festival on the River"

Things you'll need:

- *Slides: "Spring Festival on the River"
Slide projector and screen
- *Slide Annotations
- *The scroll: "Spring Festival on the River"
- *Magnifying glass
- *Period costumes for men and women

The activities include a slide show, examination of the scroll and period costumes. Explain to the students that the slides are from the scroll which show details of city life in 13th century China. The slide show will give the students an idea of what to look for in the scroll. The Slide Annotations should help the teacher explain the slides.

Another approach is to let several students study the slides before they come to the class. Ask them to give their interpretations of the slides or tell a story about the slides.

Read through the sections on "The Horizontal Scrolls," "Spring Festival on the River," and "Clothing" in the heading Background Information which should provide you with sufficient information to proceed with the activities.

Explain to the students what a horizontal scroll is and how to view such a scroll. Give them some information about the scroll "Spring Festival on the River". This particular copy

is 2/3 the original size scroll which is on display at the National Palace Museum in Taipei, Taiwan. The original is 1152.8 cm. long and 35.6 cm. wide.

The scroll is quite expensive and it is not easy to be replaced because it can only be purchased at the National Palace Museum in Taipei, Taiwan. Please handle with care.

Since the scroll is quite fragile it should be handled very carefully and ABSOLUTELY not to be hung under any condition. The scroll should be handled by teachers only.

The scroll should be viewed foot by foot. Since classes are often big, unroll the scroll on a four or five foot long table section by section so that more students can look at the scroll at one time. Use the magnifying glass to see the details of the painting. The students will point out on the scroll the scenes they have just seen on the slides. Encourage them to discover something unique or interesting on the scroll without touching.

Trying on the costumes: The costume with the hat is for men which was worn in 13th century China by government officials. The costume for women (a top, a skirt and a belt) was worn by upper class ladies in the 13th century. In 13th century China these robes and dresses were made of silk with embroidery. (See slides #5 and #18). Ask the students to point out people wearing similar costumes on the scroll.

Directions for How to Put on the Costumes

Costume for men:

Put on the robe. Insert the two long stiff ears into the holes located at the back on the cap and put on the cap. The two long ribbons should flow on the wearer's back.

Costume for women:

Put on the skirt. The skirt should be worn above the waist line. Put on the blouse and then put on the belt over the blouse. The T-shape part should be on the wearer's front and the belt is fastened at the wearer's back.

Day Four

Market Scene in 13th Century China

Things you'll need:

- *Copies of "China's Gifts to the West"
- *Period costumes
- *Paper money
- *Fire-crackers (used)
- *Compass (the mileage wheel)
- *Three kinds of tea (green, black and oolong)
- *Cup and saucer (Chinese porcelain)

Set up a market scene to learn about Chinese inventions and merchandise. Divide the class into groups and assign each one a Chinese item: porcelain, silk, paper and printing, compass, gunpowder, or tea. Each group is responsible for setting up a shop to sell their item. To do this, they should learn about the product: what it is, where it comes from, how it is made, and what its uses are. The groups can either research this or read the information included in this kit. Samples of the products are included as well. The groups should make a poster, or a booth to prepare for selling the products.

Taking turns, students should go to all the booths to learn about all the products from China. Ask them which product they think will be most useful in the long run.

Period costumes may be worn by designated officials. They will oversee the market and make sure no price-gouging

is occurring. One group can set up a teahouse in which students can exchange paper money for a cup of tea.

Discussion

- What scientific and technological contributions did China make to the West?
- What scientific and technological contributions is the West making to China now?
- Why would European traders want to travel to China after reading of Marco Polo's adventures?

Other Suggestions

- Set up a noodle shop where students may buy a bowl of noodles. Although we were unable to find a direct connection between Chinese noodles and pasta, Chinese dumplings and ravioli, students could research the culinary parallels. They could make a simple noodle dish.
- This activity could be expanded to include Chinese Games Kit. A group could set up a booth where they would teach and play games.

Related Activities

- Draw a scroll of Marco Polo's adventure.
- Make up a conversation between Marco Polo and Kublai Khan or between a Venetian and a Chinese person.
- Write a travel log of Marco Polo's journey.
- Write a newspaper article describing Chinese city life.

SLIDE ANNOTATIONS

THE STORY OF MARCO POLO

1. This is the title page of the first printed edition of the Travels of Marco Polo (1477) with a drawing of young Marco Polo.
2. The Piazzetta at Venice. This was the only market place at Venice. Marco Polo said in his book that there were ten market places in the city of Hangchou—the city of Heaven.

In the 13th century Venice had become Queen of the Adriatic, an enchanted, canal-laced city, the mercantile capital of Europe. Venice flourished because its location established it as the great trading center between East and West. The Venetian traders were avaricious men who missed no opportunity to make money. While much of Europe lay mired in poverty and pestilence or was entangled in wars, Venice remained mostly at peace—and concentrated on commerce.

3. A thirteenth-century mosaic at St. Mark's, Venice, showing the Doge and clergy at prayer.
4. A half-finished vessel floats before the arsenal shipyards where the Venetian merchant navy was built. This is a detail from an illustration in a book of 1486.
5. A medieval European ship. During their journey to China the Polos arrived at the port of Hormuz. When the Polos saw the vessels they would have to sail in, they lost all desire to complete their journey by sea. The boats, said Marco scornfully, each had only one mast, one sail, one rudder, and no deck. The wood in them was too hard for nails to penetrate, so the planks were held together by wooden pegs and then bound with a yarn made from the fiber of coconut husks. Hearing stories of the great storms on the Indian Ocean, they decided to finish the rest of the journey by land.

6. A Chinese drawing of a typical Mongol noble on horseback.
7. A scene from one of Genghis Khan's battles. In the early 13th century Genghis Khan welded his wild Mongolian tribes into a remarkably strong and efficient fighting machine. They conquered much of Eurasia by terror.
8. Mongol warriors besiege a city.
9. Nicolo, Maffeo, and Marco Polo's departure from Venice is seen in sequence in a miniature from a French manuscript of 1400. First the men are beside the Grand Canal. Then they board a tiny boat in the lagoon (top right). Finally, unfurling the sails of their galley (bottom), they head out to sea.
10. Before the Polos started their journey to China they went to see Pope Gregory X. They were given proper credentials and the company of two friars.
11. Travellers in Arminia. Marco encountered many such traders during the outward journey through the Middle East.
12. A fat-tailed sheep which Marco saw while traveling south toward the Gulf of Persia. They were very large—almost twice as large as ordinary sheep—with long, thick tails which were meaty and excellent to eat.
13. A modern view of the Golden Friday Mosque, the palace of Harun al-rashid, Caliph of Baghdad. (In Persia)
14. Ovis Poli, the Great Sheep of Pamir, named after Marco Polo. Ovis Poli means Marco Polo's sheep.
15. Camel caravans transport wood from the forested north of Mongolia to the Gobi Desert.

16. Mongol horsemen hunting with hawks at the turn of the century. The Mongols were squat, wiry horsemen, hunters, and herdsman.
17. A yurt. Mongols lived in felt tents or yurts. The reed door and a hole in the top are the only means of ventilation. Bedding and mats air in the sunshine. It may be compared with a teepee.
18. A yurt in the Pamir Plateau village of Langar. The interior construction of a nomad shelter shows clearly the lattice frame with reed matting placed behind it and bent poles overhead.
19. Medieval Mongol yurts and wagons.
20. The Great Wall of China. A modern view of the wall that was built between 246 and 209 B.C. Along most of its 3,700-mile length, six horsemen could ride abreast. Despite deterioration over the centuries, parts of the Great Wall stood in Marco's time and still stand today. Strangely, he never mentioned seeing it on his way from western Asia into China.
21. A European version of the Khan presenting his golden tablets to Marco, Nicolo and Maffeo Polo. This ensured that they would be provided for and protected by the Khan's subjects as they passed through his territories.
22. An official portrait of Kublai Khan, Emperor of the Yuan Dynasty. He was a grandson of Genghis Khan who unified all the Mongols.
23. Chinese paper money issued in the 14th century. Paper money began to be used in the 9th century in China.
24. The Chinese were printing books long before movable type was first used in Europe. Block-printing was first invented in China around the seventh century. Movable type was used in the 11th century. Printing finally reached Europe in the 15th century.

These pages are from a history book that may have been printed in the tenth century.



25. Chinese porcelain of the Song dynasty (960-1279). There is a good selection of Song wares at the Museum of Fine Arts in Boston.

Vase with child and floral scroll design, "shadowy blue" glaze. Jing-de-zhen ware. Northern Song dynasty.
26. Vase of double-gourd shape with flower and insect design, blue-and white, Yuan dynasty.
27. An embroidered satin robe which is embroidered with the phoenix, the traditional symbol of the empress. Qing dynasty (1636-1908).
28. Pruning and picking from mulberry bushes.— The sales of the mulberries. — Breeding silkworms.
29. Unwinding the cocoons and spinning the silk. — Dying the silk and selling the new cloth.
30. Women beating silk fibers with flails (right), drawing out the threads (left). "Ladies Preparing Newly-woven Silk", 12th century copy of an 8th century painting. Museum of Fine Arts, Boston.
31. Women ironing a completed bolt of cloth. "Ladies Preparing Newly-woven Silk", 12th century copy of an 8th century painting. Museum of Fine Arts, Boston.
32. Tea-pickers.
33. Drying tea at a tea-processing plant.
34. A sketch of Chinese vessel. Chinese vessels of this period were big, sometimes over 134 metres long and 55 metres in their broadest beam. They were built with four decks and watertight compartments. They had four or more masts and long rudders. They carried cannon, and a crew of over 400. These vessels were much larger and more comfortable than any European ships. they were also faster than the one-mast European ships. Marco Polo went home in this type of vessel.
35. The Polos were first turned away from their home on their return from the East.

36. Marco Polo dictating his story to Messer Rusticiano.
37. The site of Marco Polo's house in Venice, now named Corte del Milione after him.
38. Campo San Lorenzo, where Marco Polo died.
39. The Hereford map of the world, probably compiled by Richard of Haldingham at the end of the 13th century. Showing the east at the top, with Jerusalem at the center. This map did not take into account any of the discoveries of travellers such as Marco Polo.
40. One of the two oldest extant Chinese maps which were cut in stone in 1137 and they measure 80 cm high and 77 cm broad. It includes part of Korea in the north and part of the Pamir plateau in the west. The Chinese put North at the top of their maps unlike the Arabs who placed South at the top. Comparing this with the European maps of the same period we found that this map is remarkably accurate showing the Great Wall, the Yellow River, the Yangtze River and the long coast line.
41. A portrait of Marco Polo. This is generally assumed to be the most authentic likeness, although it was painted after Marco Polo's death.

SLIDE ANNOTATIONS

SPRING FESTIVAL ON THE RIVER

1. Kite flying. Spring is the best time to fly kites. The kite was invented in China.
2. Wedding procession. The bride is on her way to the groom's house. Marriage were arranged by parents. Women were considered subordinate to men. Traditionally they obeyed their fathers in youth, their husband in middle life, and their sons in old age. Relationship through the male line took precedence over kinship through the female line. Only sons could carry on the family name and line. Only with age and after she had become a mother-in-law because of her son's marriage did a woman typically become a dominating or autocratic figure.
3. Out-door theater. A temporary stage is set up for actors and actresses to perform various plays as part of festival celebrations. It shows several young ladies climbing on roofs to watch the play because they were not allowed to go out of their houses. The higher a woman's social status was, the less freedom she had to move around.
4. Sedan chair. The person who rides the sedan chair comes out to greet his friend.
5. A scholar-official riding a donkey. Note the robe and the hat he is wearing which is identical to our period costumes. His servant is carrying suitcases, bags and an umbrella for him.
6. A Chinese river junk. Marco Polo sailed in this type of vessels many times.
7. Two river junks. People are loading cargo.
8. The rainbow bridge. A boat with masts lowered is attempting to better the swift current and pass underneath the bridge. On the bank of the left side of the bridge,

a lot of people are towing the boat. The bridge is crowded with stalls and traffic. It is a typical market scene. Among the crowds, there are peddlers, mendicants, fortune-tellers, farmers, etc.

9. More shops and stands selling tea and food.
10. A crowd watching a girl walking on a wire and two men saying goodbye in front of a restaurant.
11. A troop of cavalry is practising military exercises.
12. The city walls and gates. In China, walled settlements developed as early as the Shang dynasty (1500-1027 B.C.). They were the most efficient means of protection from marauding nomads. They also allowed easy collection and storage of grain taxes and helped reduce the impact of famine.
13. Four flower-drum song singers, kids following two men with a monkey, a wine shop. The flag indicates that it is a wine shop.
14. Roof lines. Inside the walls is a splendid street with shops and residences. It shows some aspects of Chinese architecture.
15. A residence of a high-rank government official. The official with his son followed by servants are saying goodbye to their visitor.
16. The characters on the door tell us that this is a pediatrician's clinic. The pediatrician is greeting a man with a servant carrying a child.
17. Dozens of horses pulling a cart containing big pieces of building stones. In front of the horse there is a man waving a flag to direct the traffic.
18. The residence of a rich family. In the yard young ladies are playing on the swing. Their dresses are similar to our period costumes.
19. More shops (from left to right: a butcher selling pork, a shop selling lamb, a fabric store and a pottery store.)

20. A carriage pulling by oxen, a dressmaker's shop on the left showing two tailors working, and a paint shop on the right.
21. A stand selling paintings and a stand selling antiques, two camels.
22. An old man with his grandson watch a fisherman pulling up the net.
23. A pleasure boat. Two scholar-officials (indicated by their hats) on the boat are pointing at and talking about the artist who is painting inside the round window. A man is cooking tea in the yard.
24. A small school. One teacher and several children. Note the character on the wall xue 學 which means "learning" or "school". Next to the school house is a fortune-teller's stand.
25. A public bath. The four characters on the wall read as jie jing 潔淨 Public Bath. At the door there is a man not yet fully dressed.
26. Another bridge. Someone in the sedan chair is peeking through the curtain.
27. A tea house with lots of customers. Someone is throwing up from drinking too much. Next to the tea house is a wine shop, shown by a flag.
28. A monument and a crowd watching two men performing kung-fu. Two kids are standing on the back of an ox in order to have a better view of the show.
29. A summer palace with court ladies.

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V-37

*Student reading

TRAVELS WITH MARCO POLO: LIFE IN 13TH CENTURY CHINA

STUDENT'S GUIDE

CHARLOTTE SHEAU-MANN HSIEH

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THE STORY OF MARCO POLO

The Boy Marco Polo

One day in 1269 young Marco Polo thought he was the happiest person in the whole world. Earlier that day he had met his father and uncle for the first time in fifteen years. Marco had been born shortly after his father, Nicolo, and his uncle, Maffeo, had sailed out of the port of Venice with a valuable shipload of merchandise. They had expected to be gone only a year or two but had been gone fifteen long years.

Now they were back. Nicolo was sad to learn that his wife, Marco's mother had died, but he was very happy to see that Marco had grown into a big and strong boy. He was also pleased with Marco's intelligence and his youthful enthusiasm. He promised Marco that he would take him along on their next trip. Ever since he was a little child, Marco had dreamed that one day he would set sail for distant ports in far away countries. At last, his dream would come true.

But little could he have dreamed that he would travel thousands of miles beyond the distance covered by any traveler before his time. Nor could he have known that the



Polo, title page of the first printed edition of
The Travels of Marco Polo, 1477.
The copy is of the University Library,
New York.

written story of what he saw and heard on his long journey would give Europeans their first information about China, then called Cathay. Still less could he have known that after more than six hundred years his book would still be read with wonder by people all over the world.

At the evening banquet, Nicolo and Maffeo told their friends and relatives what had happened during their years away. In 1253, they left Venice bound for Constantinople, then the capital of the Greeks. They brought with them goods to trade, such as wood, iron, grain, woven stuffs and salt meat — all much in demand in Constantinople. Business was good.

They decided to investigate the possibilities of trade in the lands around the Black Sea. When they arrived in Bulgaria, they became the guests of a Mongol prince for a whole year. During this time they learned to speak the Mongolian language.

But the countries through which they had to pass were at war with each other, and because of this they were forced to make a long detour. This detour carried them eastward. In Persia they met an envoy of another Mongol Prince who was on his way to the Great Khan (emperor) of the Mongols who lived in Far Eastern lands. The envoy was much impressed with the Polo brothers and proposed that the Polo brothers accompany him to the court of Kublai Khan.

After a full year's journey they finally reached the court of the Great Kublai Khan. The Khan was curious to know everything about the West. He asked all kinds of questions. Nicolo and Maffeo were able to answer all the

questions to the Khan's satisfaction. The Khan found the Polo brothers endowed with good sense and filled with worldly information. And so, the Khan decided to employ them as his envoys to the Pope.

The Great Khan asked the Polos to send to China one hundred men of learning, thoroughly acquainted with the principles of Christianity, as well as the seven arts — rhetoric, logic, grammar, arithmetic, astronomy, music, and geometry. The Khan gave them costly gifts and a golden tablet of authority. It wore the seal of the emperor. This tablet would guarantee the Polo brothers' safety during their return trip.

The Mongol Empire

But who was this great emperor, Kublai Khan? Kublai Khan was the grandson of Genghis Khan. Genghis Khan was the son of a petty chieftain on the Plains of Mongolia. When he was still a boy, perhaps only 13 years old, he succeeded his father as chief and began to extend his power over neighboring tribes. When he was named the Great Khan, he began to unify and organize the scattered Mongol tribes into a superior fighting force.

Genghis Khan was shrewd, ruthless, and ambitious. His men were battle trained; they had developed special military maneuvers and new strategies. They were swift. They were fierce. They were merciless.

Genghis Khan believed in conquering his enemy by force and terror. He decided he was ready to invade great China. The people of China were unprepared to fight this ruthless enemy. In 1215 Genghis Khan conquered North China, the Chin Dynasty.



Before completing the conquest of China, Genghis Khan turned westward into Central Asia and Eastern Europe. Never before had so fierce an army controlled so wide a land. Never before had an army been so well trained and organized.

Genghis Khan and his army swept over Turkestan, Persia, and part of Russia. He died in 1227 at the height of his triumph. He left an empire that stretched from the Amur River and the Yellow Sea to the Persian Gulf and the Black Sea.

Born the son of a simple nomad chieftain, Genghis had made himself ruler over more territory than any emperor in the entire history of the world.

The generals of Genghis Khan's son and successor, Ogedei Khan, conquered Georgia, Armenia, Bulgaria, Hungary, Poland, and nearly all Russia. It was in the year of 1242. The Mongols suddenly began to draw their armies back into Asia. This was a great relief to Europe. But the reason for this retreat the Europeans did not know.

There was a good reason. The Mongolian armies did not continue their advance upon Europe, for that winter, after a brief illness, Ogedei Khan died. His death forced the Mongol generals to break off their European campaign and return to Mongolia to elect a new Khan.

Kublai Khan, a grandson of Genghis, was the ablest Khan of all Mongol rulers. He completed the conquest of China after attacking the Sung Dynasty in South China. Kublai Khan then founded the Yuan Dynasty, which lasted from 1279 to 1368. He established the Mongol capital at Beijing.

The Mongol Post Routes

Nicolo and Maffeo also explained why it was safe for them to take such a long journey to China. When Kublai became the Great Khan of this vast empire he felt that the prosperity and safety of his land depended largely upon an extensive and well-regulated highway system.

Over good roads merchants could transport their wares to all parts of the land. And over these same roads troops could be quickly moved from one section to another in times of danger.

He therefore ordered post routes to be built not only throughout China but also across grasslands and deserts of Central Asia. And thus it reopened the ancient Silk Route over which the silks of China were brought into Western Europe as early as the first century. For the protection of travelers, these routes were patrolled by soldiers.

Over these Silk Routes goods were exchanged between the Roman Empire and the Han Dynasty. After a long interruption, now contact was again possible between East and West.

Post stations were set up along these routes and run by the government for the benefit and comfort of all travelers. Each post station had sleeping quarters and all necessary provisions for the travelers. Those who traveled on the Khan's business were accommodated without cost.

The Journey to China

Now, Nicolo and Maffeo had returned, and they found that the Pope had recently died. They waited patiently in Venice, for a new Pope to be elected.

While the Polo brothers and young Marco waited in Venice there were difficulties in Rome. The College of Cardinals could not agree upon a successor to the late Pope. Two years passed and still there was no new Pope.

Now the Polo brothers grew impatient. They feared that the Khan might suppose that they had broken their promise to him to go back to China with one hundred scholars from the Pope. And since the Polos were the only men from Europe whom the Khan had ever encountered, he might, because of this failure, believe that all men from Europe break their promises easily.

No. It was not possible to wait much longer. So they decided to begin their journey. Just as they were about to leave, a new Pope was finally elected in Rome. The Polo brothers and young Marco rushed to Rome and Pope Gregory X received them without delay. He dictated several letters addressed to the Khan and charged the Polos with the delivery of handsome presents made of gold and crystal.

Once more the Polos started eastward, now accompanied by two timid friars who had never before been out of Rome. But they had not traveled many days when they learned of a war in Armenia. The two friars were terrified at this news and, fearing for their lives, decided to turn back.

But three Polos continued their journey. The first

countries through which the Polos passed were Armenia and Turkey. These lands were the most western provinces of the Khan's vast empire. In villages Marco saw how the rug weavers washed and dyed their wools, and how they wove their marvelous rugs.

Riding down the mountains on horse back, traveling south toward the Gulf of Persia, Marco saw the strangest sheep in all the world. They were very large, almost twice as large as ordinary sheep with long, thick tails, weighing up to thirty pounds which were meaty and excellent to eat. These sheep are known today as fat-tailed sheep.

Then they arrived at the Persian port of Hormuz, which is now in Iran. When the Polos took one look at the vessels that sailed on the Persian Gulf, they decided not to risk a sea passage to India and beyond but to continue their journey by land. The Polos returned north to Kerman and continued their journey northeastward over the old Silk Route.

After they crossed the deserts of Persia (Iran) and Afghanistan, they came to a great barrier of mountains. For days on end they climbed one range after another, ascending higher and higher, until at last they reached a point in the road where Marco felt that the surrounding peaks must be the highest lands in all the world. This lofty plain, which is called the Pamir Plateau, is known as "the roof of the world."

Here Marco saw many large wild mountain sheep, with great twisted horns. He wrote a description of the mountain sheep. And he was the first traveler to make a

record of this animal. When these sheep were again discovered by modern explorers they were named Ovis Poli which means simply Marco Polo's sheep.

At last the Polos arrived at Kashgar which was the most westerly city of China. After a month's traveling through fertile country, the Polos came to the city of Lop, at the edge of the Gobi Desert. Here camels were used for beasts of burden, for they were able to ride the desert far better than horses or donkeys. Very few travelers, to this day, have crossed the desolate, bone-strewn desert waste of Gobi. And Marco, together with his father and uncle, were happy when this crossing was over. And they came once more into friendly villages. As the Polos made their way deeper into the heartland of the great empire ruled by Kublai Khan, they came upon more and more of the nomadic Mongol tribes from which the empire had sprung. They moved along with their cattle. Where the grass was green, there they stayed.

The Mongolian home was a tent. But the tents of the Mongols were different. In the first place, each was mounted on a wooden platform which had wheels like a cart, so that it would be drawn by oxen or tamed yaks. The tents were made of thick felt and supported by strips of wood woven in basket fashion. On top of each was an opening to allow for ventilation. The felt was treated with butter fat which made it waterproof, and heavy cords held the tents firm against the wind. Some of these tents, mounted on broad moving platforms, were so large that they require many beasts to pull them along. Whole families lived in a single tent. These tents were called yurts.

Meeting Kublai Khan

Early 1275 the Polos arrived at Kublai Khan's court at Cambalu (Beijing). At that time Marco was 21 years old. The Khan was happy to know that the Polo brothers had arrived.



Kublai Khan ruled 1260-1294

In the great audience hall of the palace, the three Polos knelt before the Khan. They bowed their heads to the carpet four times. But the Khan quickly ordered them to rise and made them welcome.

He was pleased to have his envoys back at court. As soon as the Khan had finished with his words of welcome, Nicolo presented his son.

"May it please your Majesty; this is my son Marco. He is here to serve you."

Marco bowed respectfully.

The Khan smiled. There was something about Marco's bright face which he liked. And the Khan was quick to recognize the intelligent sparkle in his eyes.

He asked Marco many questions and was pleased to hear how fluently he spoke Mongolian. And when Kublai Khan learned that the young Marco also spoke Persian, Hindustane (a dialect of Northern India) and Chinese, he was impressed. He said that in a day or two, when travelers were fully rested, he wanted to see them again.

The Khan continued speaking. He turned to the elder Polos and asked: "Where are the hundred men of learning I desire?"

It was then that Marco's father and uncle stepped forward to explain exactly what had happened. But, they said that they had with them letters and presents which the Pope had sent.

But the Khan was not pleased. He was disappointed in the letters and little impressed by the presents. All this was a poor substitute for the hundred scholars he had hoped to receive from Europe. For the Khan felt that the glory of a land does not rest with gold or silver, but rather with learning. Learning, he held, leads to

understanding and understanding brings enlightenment.

The Khan was disappointed, yet he did not blame the Polos for the failure of their mission. He made this clear and in hundred ways he proved to them that they were welcome.

The Khan could see that the travelers were weary from their long journey. He urged the Polos to rest and said that he would look forward to seeing them again very soon.

China

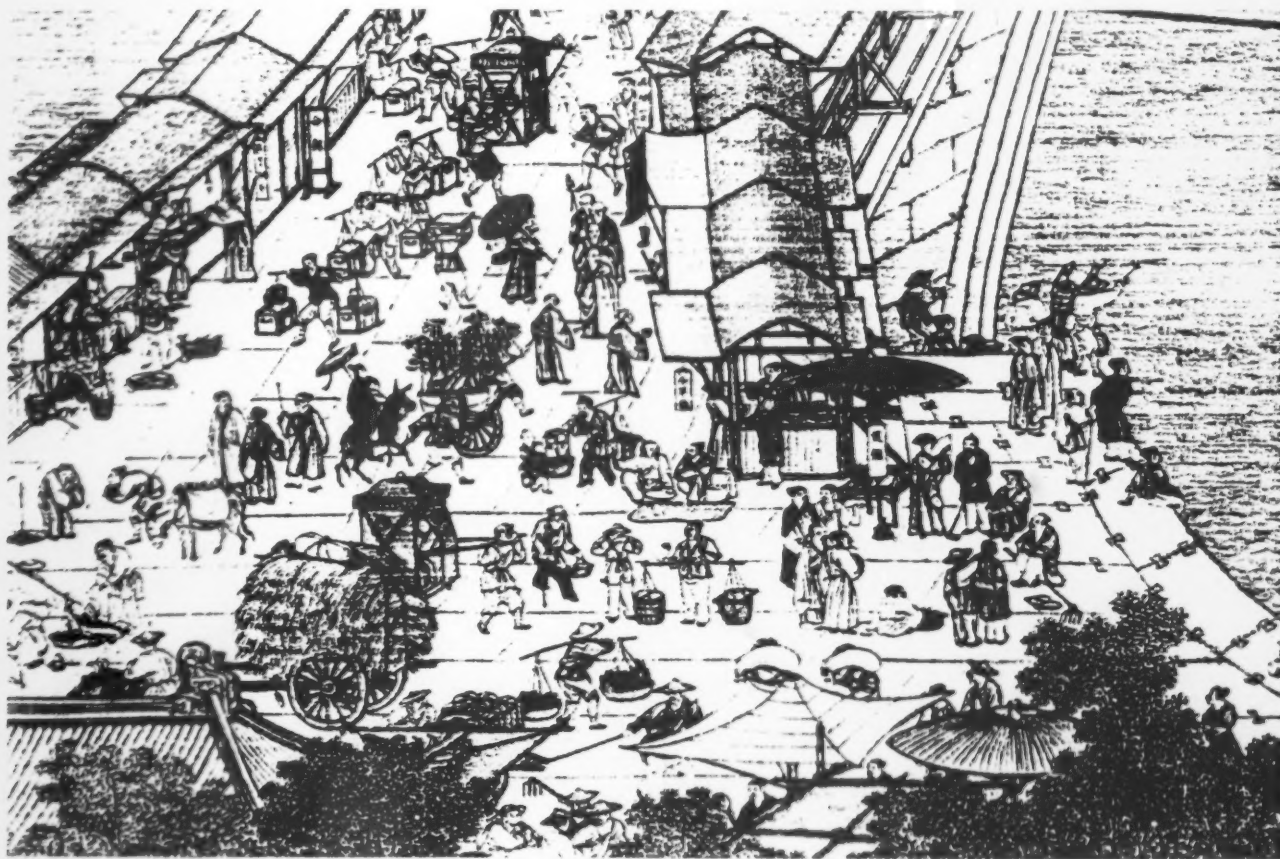
Everything was new. Everything was different. How was it possible for Marco to rest when there were so much to see?

Leaving his father and uncle behind, he went at once into the beautiful city of Beijing with its tiled roofs, its stone towers and its broad paved streets. This was the capital of the vast empire of the Khan. He wandered the streets hour after hour. So many streets and byways! He saw artisans making their wares in open shops. He talked with the people. There was so much to see, so much to learn.

Wandering through the streets, everything seemed strange and different to Marco. The manners, customs, food, dress, the houses, streets, the teeming crowds, their voices.... Here before his eyes was an old world; but for him it was a new world. This was a land as ancient as any, a land rich in tradition. Here was a civilization

which had never before been seen and fully recorded by a traveler from Europe.

Marco spent several hours in the colorful bazaars of Beijing. Here, each day, there arrived caravans with rich merchandise. They came from many parts of the empire. At the different shops and booths, under colorful awnings, one could buy silks, woolens, jewelry made of jade, gold and crystal, as well as rich ornaments, hangings, rugs, brocades and laces.



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In other shops were sold fruits, vegetables, meats and all necessary provisions, as well as a hundred different kinds of spices. Then, too, there were places where drugs and herbs were sold, and other places where pots and household wares were offered.

Here there were booths where copper and brass were hammered, and close by there were shops where tailors and shoe-makers were at work. Almost everything that one desired could be found in the rich bazaars of Beijing.

However, the Khan, Marco learned, was very strict with those who desired unreasonable profit. He had a committee of commercial appraisers to examine all goods and fix the prices at which they might be sold, allowing for a fair profit. The merchants were agreeable to this, for when the public knew that the prices were just they bought without hesitation. Thus, business was brisk.

Everything was sold for money. But even money in China seemed strange to Marco. In the first place there were coins called "cash" strung on long cords. Then there were silver bars and squares, for many articles were priced in ounces of silver. There were also some gold coins in circulation. At home, Marco was accustomed to coins of silver and gold. But here in China he saw a new kind of currency — paper money!

Marco questioned one of the merchants about this currency. "I do not understand why you accept this paper as readily as gold and silver. Certainly paper is not so valuable. In Europe, where I came from, we use only metal coins in trade — copper, silver and gold."

The merchant laughed. He could see that this stranger from a far-off land was much confused and he tried to explain to Marco everything he knew about this paper currency.

"It is very simple," he said. "These paper notes are printed from wood blocks and issued by the Khan's government. Each note is backed in the treasury by gold bullion. The value of each note is plainly marked, as you can see, and at any time you can exchange this paper money at the treasury for gold. And when it becomes old and worn, it can also be exchanged for fresh paper money on the payment of a small fee."

Paper money was completely unknown in Europe at that time, and many years later, when Marco returned home from China, no one could believe him when he described this currency. No one could conceive that paper could be made to have the value of silver and gold.

After all the accounts of savagery that Marco had heard about the Mongolians when he lived in Europe, he was puzzled to find at the royal court such a high degree of culture. How was it possible that the grandson of the savage Genghis Khan could be a man so well educated and enlightened? The answer was simple.

While the Mongolians were a primitive people, the Chinese, whom they conquered, were not. When Genghis overran the land, the people of China already had a culture centuries old. They had wonderful painters, musicians, poets, novelists and sculptors. They had already developed the art of printing, unknown in the rest of the world. They had great knowledge of agriculture, medicine, mathematics, astronomy, engineering and architecture. And their cooking

had been developed to a high art. These were only a few of their accomplishments. Their entire mode of life was one refinement and culture, supported by a philosophy.

It was into this cultured world that the barbaric Mongolians came. They were surrounded by the culture of China and they could not help but absorb it. They soon made themselves part of the old culture.

Kublai Khan's Court

Early the following day Marco was summoned into the Khan's presence. The Khan had been so impressed by his first meeting with the young man that he was eager to talk with him privately. He wanted to hear about the distant places through which the Polos had traveled. The Khan said that he was curious to know about the many people in his vast kingdom. These people belonged to him. He was their ruler. He wanted to know how they worked and lived, what they ate and how they played. All of this Marco was able to tell to the Khan's satisfaction.

And he asked Marco what one thing in China he considered most unusual. Marco thought for a while, then he answered: "Religious freedom." To one who came from medieval Europe this religious freedom was an unknown thing. Here he found many forms of worship. Some worshipped Mohammed, some worshipped Buddha and some worshipped Christ; some people were Taoists and some followed Confucian teachings. These religions, he found, existed side by side in peace. This freedom of worship was traditional in China.

During this first interview the time passed quickly for both Marco and the Khan. They had so many interests in common that they enjoyed each other's company. And this meeting marked the beginning of a long friendship.

Before they parted that morning the Khan assigned a guide to Marco. The duty of this guide was to take Marco on a tour of the palace and its surrounding gardens. But so great was the palace and the park in which it was situated that it could not all be seen in one day. It was only after several afternoons that Marco had finally seen it all.

When he toured the palace with the guide Marco met the Khan's bodyguards who were not Mongols or Chinese. The guide told him that these foreigners were descendants of captives taken by Genghis in West Asia. "But tell me," Marco asked, "why does the Khan employ these foreigners for his bodyguards?" The guide said, "You see there is great rivalry in the palace between the Mongols and the Chinese and the Khan wisely wants a bodyguard of a different race, a group that does not mix easily with the others. He feels that such a group will not readily fall in with palace intrigues."

For the same reason the Khan appointed many "foreigners" to high posts in the government.

Having seen the power and magnificence of the Great Khan's court, Marco had reason to be pleased when Kublai chose him to make an inspection tour of the provinces. Marco's first mission took him into Yunnan province, which was about a four months' journey southwest from the capital. Marco made the most of this opportunity, going as

far as the border of Tibet in the west and Burma in the south. Along with his report on the province and its officials, he brought back vivid descriptions of the countryside and the peoples' customs that he knew would interest the Great Khan.

Marco was much impressed by the Chinese boats he sailed on his trips. Each vessel had four masts and as many as sixty cabins below deck. The largest of these Chinese vessels had crews of two to three hundred men. These vessels were larger and more comfortable than any European ships. They were faster than the one-mast European ships.

These Chinese vessels were sheathed in a double layer of planking. The heavy planks were nailed together with iron spikes and the entire outer surface made waterproof. This waterproofing compound, Marco Polo noted, was made of lime, hemp fibers and a special oil extracted from trees.

Marco was especially struck by the way the interior was divided by bulkheads into small, watertight compartments. If a whale, attracted at night by the glitter of the ship's wake, rammed the vessel, the crew could confine the water to one compartment, remove the cargo from it, and repair the damage. This safety measure was not introduced into European vessels until the nineteenth century.

During the days that followed Marco Polo's return to the Peking court, he spent many long hours with the Khan. He gave the Khan a full account of his long trip: of the lands through which he had passed, the people, the industries, agriculture and the natural wealth. The Khan was greatly interested for he felt that all this information was invaluable to him as ruler of this vast domain. And

in recognition of Marco's service to China, the Khan presented him with many gifts and robes of honor.

The City of Heaven — Hangzhou

On one mission Marco visited Hangzhou in Southeast China. Hangzhou, Marco thought, was one of the finest cities in the entire world and was truly the "City of Heaven" as it was stated in a famous Chinese saying.

Hangzhou reminded him of his native Venice. It was situated between a beautiful lake and a river which supplied water for the hundreds of canals that laced through the city. It also had many wide streets and one was able to travel through it either by boat or by carriage.

Marco was much impressed with the cleanliness of the streets, especially when he compared them to the narrow, muddy, ill-kept streets in Venice.

The thousands of beautiful stone bridges, highly arched across its many canals, gave this city a special grandeur. It was said that there were twelve thousand bridges in Hangzhou and these were so skillfully built, with arches so high, that vessels with masts could pass under them. At the same time, the ramps were so sloped that horses and carts could pass over them.

Accustomed to one central market in Venice, Marco was surprised to find that Hangzhou had ten large marketplaces and also innumerable streets with shops. Here was sold merchandise from all parts of the kingdom, as well as from distant lands such as India.

On these days every week some forty to fifty thousand persons passed through each market. These markets carried every kind of meat, fish, fruit, fowl, and herb, and in the shops around the marketplaces one could buy everything from a trinket to a pearl.

On the large lake which bordered one side of the city there were many pleasure boats. And after the day's work was done the people delighted in taking their families and friends for a ride across the water. Along the shores of



this lake could be seen palaces, temples and gardens which sloped down to the water's edge.

All in all, Marco Polo was highly impressed with the cultured life in Hangzhou. The people, he found, were well dressed, well mannered and enjoyed good food and good living. They lived in peace and avoided feuds and quarrels. They were completely honest and displayed good will toward each other.

The merchants of this city enjoyed great prosperity and lived in princely splendor. Their wives were most beautiful and enjoyed many luxuries. They dressed in silks and finely woven brocades. Hangzhou also had many beautiful parks and public baths, some of them large enough to accommodate one hundred people at a time.

Marco was amazed at the cleanliness of the people in Hangzhou. It was their custom to wash everyday. Marco remembered that in Europe people rarely washed themselves, perhaps just a few times a year.

Marco obviously thought that Hangzhou was so wonderful because of its well-paved streets and good markets, its fine carriages and pleasure vessels, and its many comforts. He did not see that it was even more admirable as one of the greatest centers of culture, of education and the arts, that the world had ever known; there were at that time more books in its libraries than in any other city in the world.

Homeward Bound

Now it happened, one day when Marco returned to the

court after one of his trips that his father Nicolo and uncle Maffeo came to him.

"We have now been in China for ten years," they said, "and although life here is very pleasant, still we long to return home to Venice."

Marco was not completely in agreement with their wish. "I am very happy here in China," he said. "It is a wonderful land of wonderful people. To me it is ever exciting and interesting. Besides, here at the court I hold an important position. If I return to Venice I will be only a merchant."

However, since the elder Polos were eager to return to Venice, Marco consented to speak to the Khan on this matter.

But when Marco suggested to the Khan that he and his father and uncle might return to Venice, the Khan was greatly disturbed and tried in every way to hold them. To lose these friends would be great sorrow to him, the very thought of which he could not bear. And so he said that he would never let them go and he did not want Marco ever to bring up this subject again. He now doubled his efforts to make the Polos happy and content in his palace. And soon the Polos forgot about their native Venice and settled again into a busy life in Beijing.

During the years that followed, Marco served the Kublai Khan faithfully and well. From time to time he went on special missions. When a matter seemed urgent and required an unbiased report, it was Marco who was chosen to undertake the task.

One year the Khan sent Marco to a distant province that had suffered a great drought and was appealing for relief. He wanted Marco to act as his commissioner and supervise the distribution of the grain and cattle that he was sending to this district.

It was the policy of the Khan to fill his state granaries in times of plenty so that in times of necessity there would be sufficient for relief. The Khan took pity on the poor. He saw to it that they did not starve and that they were given clothing.

After the Polos had been in Beijing for eighteen years, there arrived at the court of the great Khan three envoys from Persia. The Khan of Persia was Kublai Khan's great-nephew. These envoys had undertaken this long journey for a very special reason. The beautiful queen, Bolgona of Persia who was a Mongol princess, had died and they had come to inform the Khan of this sad news. The queen's last wish was that the Khan of Persia's next wife should be a member of her own royal family.

The Khan immediately selected a certain princess whose name was Lady Cocachin. She was of the same family as the late queen and in many ways resembled her. Lady Cocachin, while only a maiden of seventeen, had great charm and great beauty.

Now, when Nicolo and Maffeo Polo heard that Lady Cocachin was to be sent to Persia, they were once more filled with a longing to return to their homeland. They spoke about this with Marco. They explained to him that

they were no longer young and that they feared that if they waited longer they would be too old to undertake such a long and dangerous journey. They would never see Venice again.

"The great Khan," said Nicolo, "is now seventy-six years old, and if he should die, the new ruler might not be friendly to us. I think it would be wise for us to join Lady Cocachin and the envoys. We could travel with them as far as Persia. Then from Persia we could travel on alone to Europe."

Marco was not eager to leave China but he could see the wisdom of this plan. Accordingly, Marco went to see the great Khan. When the Khan heard of their plan he was still unwilling to let them go but finally granted permission.

The Khan said to Marco, "You have all served me faithfully through the years and you will serve me once more by escorting Lady Cocachin to Persia." The Khan had grown to love Marco, and Marco acquired a deep respect for this ruler. Their parting was not easy.

"I cannot ask you to return again to China," said the Khan. "I am now old and so when we say good-by it will be forever and forever. There is no need to tell you how much your visit has meant to me. For your friendship, your loyalty, your courage and your long devoted service, there is no adequate reward. You have served me for eighteen years. It is now twenty-one years since you left your home. May the gods bring you back to your native land safely. And may you live long and think kindly of me always."

When the Khan had spoken these words he drew the ring off his finger and put it on Marco's finger. This was his last present to the young man he had grown to love.

A great fleet of fourteen ships were built for this trip. The Khan appointed the Polos as commanders of the entire fleet. He gave them complete authority. Before they left the Khan's palace the Polos, Lady Cocachin, the envoys and their personal aides all bowed low. They touched their foreheads four times to the floor to show their deep respect for the Khan.

At the coast they found the vessels ready to depart with 600 courtiers and sailors on board. As soon as all had embarked, the sails were hoisted and the vessels set out to sea. Marco Polo watched the coast line, as it receded into the distance, until he could see it no longer. This was his last glimpse of wonderful China.

During the next two years the Polos and their bridal party sailed through many bodies of water. They sailed through Yellow Sea, the Eastern Sea, through the straits that separate the island of Taiwan from the mainland, through the China Sea, across the Bay of Bengal, over part of the India Ocean, through the Arabian Sea and finally into the Persian Gulf. Here they were happy to disembark.

During this journey the travelers had suffered from adverse winds, storms, illness, shipwreck, hunger, thirst, heat and the attack of savage and unfriendly peoples. But the worst of all dangers was becoming the victims of pirate fleets.

The whole voyage was so hazardous that of the 600 noblemen and sailors only 18 lived to reach Persia. The

Polos and the princess were safe.

And then, after all their trials, the Polos learned that Arghun Khan, to whom they were bringing Princess Cocachin, had died. They were placed in a most perplexing situation and for a while there seemed no solution for it. The Ghazan, Arghun's grown son, solved their problem by taking his father's place as the husband of the lovely princess.

Venice — Marco's Millions

Stray dogs, barking at their heels, followed the Polos through the streets of Venice. Their clothes were old and torn. It was now three years since they had left the court of Kublai Khan. And it was 25 years since they had seen Venice. They looked more like beggars than wealthy adventurers.

At first they were not recognized by their relatives and neighbors who had thought them long since dead. Finally they were allowed to enter their old home, which was now inhabited by cousins and other members of the large Polo family.

The Polos decided to hold a big banquet and invite all their relatives, old friends and some of the city nobles that very night.

The Polos greeted their guests as they arrived. They were still dressed in their coarse and tattered traveling clothes. But after the first course had been served at the table, they cast these coarse garments to the floor and

put on long robes of crimson satin. Later during the meal they changed to robes of damask and, finally, to robes of heavily embroidered scarlet velvet. And after the Polos had removed their robes they presented them to some of the guests. At the end of the banquet they picked up their old ragged traveling garments, then taking knives, they ripped open the seams.

On the table before their guests they poured out diamonds, emeralds, pearls, rubies and other precious stones in great quantities. Never before had people in Venice seen so many large, valuable gems cast like pebbles before them. The relatives and neighbors were convinced. Marco, Nicolo, and Maffeo were accepted by Venetian society.

Later that night when the guests had gone home the three Polos drank a toast to their good friend, Kublai Khan, in far-off China. They did not know that two years before, while they were still on their long journey home, the great Emperor Kublai had died.

Three years later, a furious sea battle took place between the Genoese and Venetian war galleys. Several thousand Venetians were captured by the Genoese. Among these prisoners was Marco Polo, Gentleman Commander.

Marco Polo was placed in a cell with a scholarly gentleman named Rusticiano, from the city of Pisa. They soon became good friends.

During all the long months while the peace negotiations were going on between the nobles of Venice and the authorities of Genoa, Marco amused his prisonmate Rusticiano with tales of places and wonders he had seen in far-off China.

Everyday Rusticiano urged Marco to write down his experiences. He would serve as his scribe. And finally one day Marco agreed to do so. He said it would help make the long hours in prison seem shorter.

When Marco Polo was finally released from prison, he and Rusticiano had finished recording his travel record. While writing this long work the prisoners had forgotten the gray prison walls. They had imagined themselves in wonderful foreign lands, in the glittering court of Kublai Khan.

There was one thing, however, which grieved Marco greatly. There were some who refused to believe in the truth of this travel record. They thought that the entire thing was invented, just one big lie from beginning to end. A million lies! They made fun of him and called him "Marco of the Millions." So persistent were these people in their attacks against him that the expression "Marco's Millions" has come down to us as meaning a lie. And to this day in Venice the courtyard of his old home is known as the "Court of the Millions."

Marco tried to defend himself against these attacks.



This engraving of Marco Polo in old age is from a 1600 painting.

"It is not a lie!" he would exclaim. "Every word is the truth!" But he soon grew weary of it all and tried to avoid talking about his travels.

In January, 1324, Marco became very ill. Near the end, when the priest leaned over him and asked whether he wanted to take back some of the incredible stories he had told of what he had seen and done on his travels, Marco answered quietly, "I did not tell half of what I saw, for I know I would not be believed."

Post Script

When he died he was mourned by all the people of Venice. But there were few who understood the full worth of his accomplishments nor the great influence his book to have on the future world.

Over a hundred years after the death of Marco Polo a young man named Christopher Columbus, reading a copy of his travels, was greatly stirred. He was fired with a desire to find a short western water route to the lands described by Marco Polo. In time, this young man managed to set sail from Spain in quest of Marco Polo's Orient. But as we all know, he never reached these lands, instead he "bumped into" America.

It is only in modern times that the full worth of Marco Polo's travels have been realized. Only now do we fully understand how indisputable is his claim to fame.

He was the very first traveler to trace a route across the entire length of Asia, naming and describing kingdom

after kingdom. And it is through Maoco Polo's eyes that we see an intimate picture of the brilliant court of Kublai Khan.

He was the first traveler to reveal the vast wealth of China, its cultured cities, its great rivers, its rich manufactures, its commerce and its dense population. He was also the first to describe the Great Canal, paper money, those black stones which we now call coal, and hundreds of other things.

No other traveler has ever had so great a tale to tell as Marco Polo. His was the first book of the geography, economic life and government of China to be laid before the European public. It was more than could be believed, for the China of the late thirteenth century was larger than Europe and more advanced in culture and technology.

The Mongols made possible this brief moment of contact between China and Medieval Europe.

CHINA'S GIFTS TO THE WEST

China made many scientific, technological and artistic contributions to the West. Silk and porcelain came to the West from China in ancient times but grew to be in larger demand in Europe as a result of increased contact with China. The compass, gunpowder, printing, paper and paper money were all introduced to the West around the time of Marco Polo's journeys. Tea came to the West later.

Silk

Of all fabrics, fine silk is the most beautiful. It has a look and a feeling of richness that no other cloth can equal. It is strong and durable. Dyed in rich colors and woven into beautiful designs, it represents luxury in textiles.

Silk can be woven or knitted into fabric for a wide variety of uses. Clothing, upholstery, umbrellas, hats, lampshades, and strings for musical instruments are just a few of the products in which silk is used. For a long time Chinese silk was a rarity in the West. A king would pay a fortune for a scrap of delicate material.

Silk was discovered in China more than 4,000 years ago. China was the first country to raise silkworms and to develop the manufacturing of silk fabric into an industry.

Silkworms are a kind of caterpillar that feed on mulberry leaves. They spin their cocoons of fine silk thread. To stop the silkworm from becoming a moth, the cocoons are placed in a hot steam bath or oven. Then the silk thread is unwound off the cocoon.

To people living in other lands silk was a rare curiosity. Occasionally, a piece of the gauzy material changed hands in the markets of the Western world, but no one could discover how it was made. Many traders thought that silk was a fleece that grew on trees.

The breeding of the worms, the gathering and weaving of the silk were introduced into Europe around the sixth century.

Paper, Printing and Paper Money

Paper is one of the most valuable materials in the recording and spreading of information and knowledge. Paper was first invented in China around the second century. Naturally, it soon replaced cumbersome wooden and bamboo slips for writing. It took more than a thousand years for the knowledge of paper-making to spread from China to Europe.

Block-printing was first invented in China around the seventh century. The Chinese carved characters and pictures on wood blocks, inked the raised images, and transferred the ink to paper.

About the eleventh century, a Chinese printer made the first movable type. Printing finally reached Europe in the fifteenth century.

The Chinese were also the first people to use paper money. Around the ninth century, both the Chinese government and the merchants faced the problem of transferring large sums of money over great distances. Copper cash was too bulky to carry. Consequently printed paper money was developed to meet the need.

Gunpowder

Gunpowder is the oldest of all explosives. It was first invented in China around the seventh century. But exact directions for making it were not known to the western world until the thirteenth century. It was introduced into Europe by the Arabs.

Gunpowder is a mixture of charcoal, sulfur and saltpeter (potassium nitrate) which is now called "black gunpowder." It was first used in China only for fireworks. At midnight on New Year's Eve, firecrackers were exploded to scare away evil spirits. By the early eleventh century gunpowder was developed for projectile weapons, flamethrowers, and other inventions.

For many centuries, gunpowder was used chiefly to drive the shot from guns. Most gunpowder today is used in some safety fuses, in fireworks, and to send off rockets. It is also used in industrial blasting where powerful explosives are not required.

Porcelain

Chinese porcelains are greatly admired by people of all lands. They are not only a great artistic creation; they also represent a major advance in hygiene. Their smooth surfaces provide much more sanitary eating utensils than the rough pottery or wooden plates.

Porcelain is a fine ceramic ware which is very hard and is thin enough to see through when held to the light. It consists essentially of kaolin (a fine usually white clay), quartz, and feldspar. A porcelain-like material had been produced in China as early as the Chou Dynasty (1027-256 B.C.) After many centuries of development, porcelains reached the height of perfection around the tenth century.

The Sung wares which were produced from the tenth to the thirteenth centuries are often regarded as the finest works of the potter's art ever produced anywhere in the world. Chinese porcelains were exported in great quantities to all parts of the world during the thirteenth century. Nevertheless, Chinese porcelain or chinaware was very rare for a long time. Only the very wealthy could hope to own a few pieces of it.

Compass

Since earliest times men have used the sun, the North Star and the moon as direction finders. But these are not the best guides since their places in the sky vary by the hour. Often they are hidden by clouds. This presents a problem for travellers.

Fortunately, man discovered a direction finder that works at all times and in all places: the magnetic compass.

As early as the third century A.D. the Chinese had known that a lodestone showed directions. A floating compass in the shape of a fish was in use by the eleventh century in China. It was introduced to Europe by Arab traders about a century later.

A Chinese scientist of the eleventh century suggested a simple method for making a magnetic compass. His idea was to rub the point of a needle with a lodestone, after which it pointed to the south. Then he attached a freshly spun fiber of pure silk to the center of the needle with wax and suspended it in the air.

There were other early forms of magnetic compasses besides the floating compass. One of them was a dry suspension — a little wooden turtle containing a magnet and rotating on a pivot made of sharpened bamboo.

The use of the compass for navigation, one of the most valuable contributions of China to science, spread rapidly in Europe, making exploration and maritime trade possible beginning in the 13th century.

Tea

Tea is a drink made from the leaves of an evergreen plant. The tea plant needs rich, light soil, a warm moist climate and plenty of rain. Most of the world's tea is grown on farms in China, India, Ceylon, Indonesia, and Japan. Tea was first cultivated in China more than four thousand years ago.

Tea leaves are picked by hand at the time when the plant is growing fastest. The best leaves are the small ones at the tips of the twigs. After picking, the leaves are dried. They are then passed between rollers to break them up. Finally the leaves are roasted, or dried, in hot ovens.

The three main kinds of tea are called green, black, and oolong. For green tea, the leaves are roasted soon after they are picked. For black tea, the leaves are fermented, or left in the air for about 24 hours before they are roasted. For oolong, the leaves are fermented for a shorter time.

Tea contains caffeine and tannin. A small amount of tea acts as a stimulant, making the drinker feel wide-awake and lively.

China introduced tea to the world. The word tea comes from a Chinese ideogram pronounced (茶) "day" in the Amoy dialect. It came into English with that pronunciation, changing to its present form in the 18th century. Tea was introduced into Europe in the early 17th century.



FINE AND FOLK ARTS OF CHINA

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TEACHER'S GUIDE

PEI-LAN LI CHANG

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MATERIALS

Slides	43
"Collection of Works by Grace Tong"	1
Chinese Calligraphy Stamps	1 sheet
Accordion book	1
Inkstones and inksticks	
Chinese brushes	
Brush holder	1
Chinese seals (one incised and one relieved)	2
Chinese red seal ink pad	1
Finished paper cuts	2 sheets
Classroom illustration aid for papercuts	1
Horizontal scroll	1
Vertical scroll	1

INTRODUCTION

The subject of this Kit is the fine and folk arts of China. It is also concerned with cultural values. It is our hope that through this Kit art will be integrated into the social studies curriculum. The reading materials, slides and activities are geared to the middle school level but are appropriate with modifications for older and younger students.

OBJECTIVES

- To develop our awareness of Chinese arts
- To develop an eye for looking at a Chinese painting
- To learn that Chinese writing is a form of art as well as a tool for communication
- To understand that Chinese writing and painting are inseparable, sharing the same origins, the same tools and the same techniques
- To learn that the unusual feature of painting literature represents a influential cultural value
- To develop a respect and appreciation for the ideals embraced by the popular symbols in both fine and folk arts.
- To acquire the basic techniques for executing some of the art forms
- To understand that differences in temperament among different cultures come from learned patterns of values.

SUGGESTED SEQUENCE

This kit can be followed in sequence or individual lessons may be extracted. Each of the five sessions has an activity project and is designed to last about an hour. Of course, this will vary. Our rationale is to provide flexibility for dealing with scheduling and implementation of the curriculum.

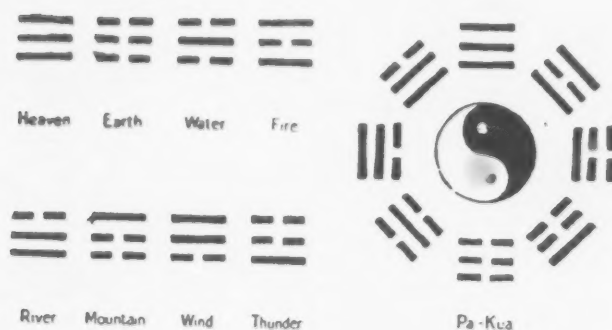
BACKGROUND INFORMATION

The Development of Chinese Writing and Books

This session explores the inseparable link between Chinese writing and pictorial art. The two arts started out from the same source. They share the same stationaries and the same basic brush stroke techniques.

Before the written communication system was developed, primitive Chinese used knotted strings to remind themselves of matters in the past or things to be done in the future.

Legend ascribes the idea of the symbols to Fu-Xi (伏羲) of 28th century B.C. He devised a chart of lines Ba Kua (八卦) to record events. The invention of the first kind of picture-writing is traditionally ascribed to Chang Jie (倉頡), a recorder for the



semi-mythical Yellow Emperor, Huang Di (2898-2679 B.C.). Huang Di, the founder of Chinese empire, systemized Chinese writing. These are the three "worthies" of the legend regarding the origin of Chinese writing.

The earliest writing in China was in the form of pictographs, found on the oracle bones of Shang (商) Dynasty (1500-1100 B.C.). These characters recorded divinations left out a line shells over a fire until cracks appeared on them. Predictions were then read from the patterns of the cracks and recorded in writing directly on to the bone or shell (slide I-1, I-2). These writing are called "Shell-and-Bone Script" (jia-gu-wen 甲骨文).

About 800 B.C., an Imperial Recorder named Zhou (籀) drew up a system of characters (da-zhuan 大篆). About 213 B.C., the Prime Minister of the Qin Shih Huang Di, (秦始皇帝), Li Si (李斯), drew up an index of more than 3000 characters and was known as the Small Seal (xiao-zhuan 小篆). These characters were engraved on bronze vessels, their makers, the uses, the reasons why the vessels were made as well as memorials (slide I-3).

Since simple pictographs were inadequate to convey other than concrete ideas, ideographic characters were developed. The six categories are listed below for teacher's reference.

The first standard work on Chinese characters Shuo-Wen Jei-Zi (說文解字) was compiled by Xu Shen (許慎), born about 86 B.C. It was not printed until A.D. 120. It classified Chinese characters into six categories:

Category	English Translation	Ancient Form	Pinyin	Modern Form	Meaning
Symbolic Representation	sun	☉	ri	日	
Indicative Symbols	day break	旦	dan	旦	Sun rising above the horizon.
Phonetic Compounds	river	河	he	河	The left part is a symbol of water, and the right part is the sound of running water ke.
Logical Combinations	many	𠤎	zhong	衆	Originally, it was a symbol composed of three persons.
Derived Meaning	up and down	上 下	shang xia	上 下	Meanings of above and below, superior and inferior are derived from them.
Borrowed Characters	friend	朋	peng	翯	The ancient form was the symbol of the phoenix and the symbol has been permanently borrowed for the meaning friend, because phoenix is imagined to be followed by a number of other birds while flying.

A word on Chinese pronunciations. The Chinese have always had one written language but many spoken languages. The main language today is the Mandarin or National language. All Chinese dialects have tones; Mandarin has four. The tone determines the meaning. A single syllable may have four or more meanings, depending on the tone. The musical staff indicates how the tones are said.

	1 MA	2 MA	3 MA	4 MA	Tones	
					1	MA mother
	1 — 0				2	MA hemp
		2 0#		4 0#	3	MA horse
			3 0		4	MA to scold

There were about 3300 primitive symbols found in the Shell-and-Bone Scripts (18th century B.C.). The number increased gradually approaching 50,000 characters according to the Modern Sino-Japanese Dictionary. However, this number is actually misleading. Three to four thousand characters are used in newspapers in China, so a person knowing this number of characters would be considered literate. We should, therefore, not be discouraged to learn Chinese.

Over the centuries Chinese characters became standardized and stylized. To study the development of Chinese characters, students should work on Project I on p. 4-6 in the Student's Guide.

Answers to the Project I on page 6 as follows: rain 雨, mountain 山, stone 石, wood 木, forest 森, person 人, bamboo 竹, water 水, bird 鳥, horse 馬, and fish 魚.

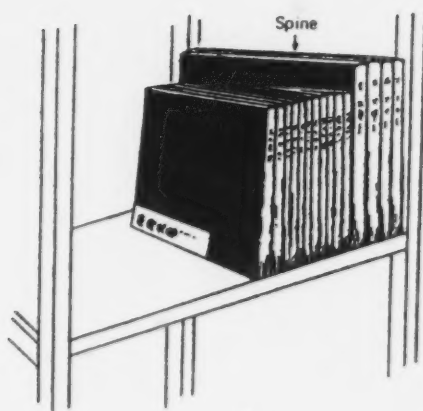
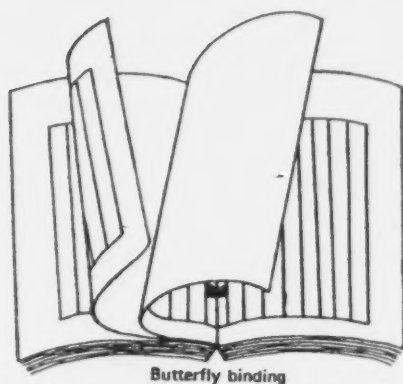
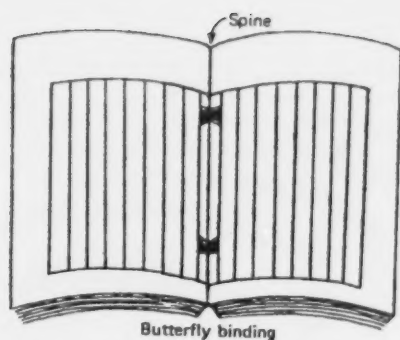
Stone was used as a writing surface for the early picture writing. The earliest existing stone writings dated from Qin (秦) Dynasty (211-207 B.C.). They are in the form of stone drums or tablets. In the earliest times, the stone carvings were memorial in nature. Later, complete books were carved in stone. The tablets, or stone books, were erected in the capital to serve as models for copying by hand. It was not until the Tang Dynasty (618-907 A.D.) that woodblock printing was developed from the principle of stone rubbing. However, even after the invention of printing, classics were ordered to be carved in stone, simply for the sake of the artistic appeal (slide I-4).

During the Warring States Period (480-222 B.C.), bamboo books and books made from wood and silk began to appear. Bamboo books were made with strips of bamboo bound together with silk or leather cords. Characters were written vertically on the individual strips, then the strips were bound by the cords and rolled up to form a scroll (slide I-5). The book of wood usually consisted of a couple of one foot square boards bound with a cord (slide I-6). The books were used for longer

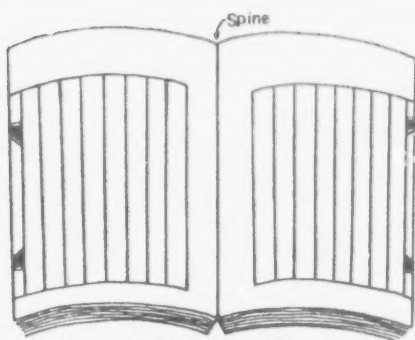
articles while the wood books were used for letters, paintings, maps and charts. Silk was cut to size after the characters had been written, then was rolled up into a bundle.

Since the bamboo and wood books were heavy and bulky, the silk expensive, Cai Lun (蔡倫) improved and developed the usage of paper at 105 A.D. Paper, of course, was invented in China. The early paper and silk books were first kept in the form of horizontal scrolls (slide I-7). It opened from the right to the left, with a roller affixed to the left end. The vertical lines of writing proceeded from the right end to the left. After the invention of printing, the scroll format was gradually replaced by books with page-type bindings. The "folded canon binding" worked on the same principle as the computer print-outs (slide I-8). It is still used for Buddhist canon today. Since it resembles an accordion, it is sometimes called an accordion book.

Book binding methods improved with time and experience. From the Five Dynasties period to the end of Ming Dynasty (909-1644), pages were bound in single volumes. They fell into three categories: the butterfly binding, the wrapped spine binding, and the string binding. Traditional Chinese books are still bound with the string method today.

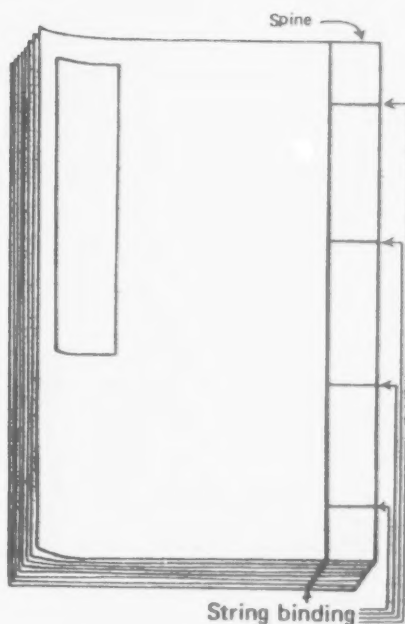
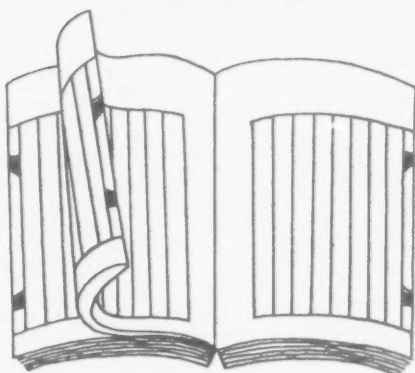


Top to bottom, samples of butterfly bound books. Note the margin around the outer portion of the page and the center fold line where the pages are pasted to the spine. The reverse side of each page is left blank, making it necessary to turn two pages to get to the next printed surface. Butterfly bound books were stored upright on shelves, with the free ends of their pages pointing downward.



Wrapped-spine binding

In the wrapped-spine books the folded edges of the pages point outward with printed words appearing on every page.



String bound books although similar to the wrapped-spine type are bound together at the spine with string.

The students can make an accordion book from the directions on p. 7 in the Student's Guide.

The folktales below convey the value of writing and books in China.

The scholar Hui Si (惠施) of the Warring States liked to travel with five carts full of bamboo books or wood boards trailing behind him. He was described as having enough knowledge to fill five carts. Hence the expression "To be rich with five carts of knowledge" is used even today as compliment (學富五車).

The modern Chinese word for sheep yang (羊), came from the symbolic representation of a sheep viewed from above (𦍋). Liu Bang (劉邦) was the founder of the Han Dynasty (206 B.C.-220 A.D.). When he was still a village police, he once dreamt that he had chased a sheep. But as soon as he caught the animal, its horns and tail fell off. He visited a dream analyst the next day. The analyst explained to him, "when you remove the horns (丩) and tail (丨) from the character sheep (羊), it becomes the character for king (王), wang. Indeed, Liu became the King of Han and eventually went on to be the Emperor of China.

Chinese people have their fortune told by analysing the parts of a character. Once upon a time, five young men who had passed the regional civil service examination were on their way to take the imperial exam at the capital. One of them had only one good eye. They went to a word analyst to ask about their chances of passing the test. Hoping for a good omen, they all wrote the word

貴 gui, meaning "honor, high position". The analyst studied the character for a moment and said, "Only the person with the one good eye will pass." He explained, "The word gui 貴 is made up of four parts: 中 zhong; to pass, 一 yi, one; 目 mu, eye and 人 ren, man." And it later turned out to be true.

Slide Annotations — Session One

- I-1. Detail of an oracle tortoise shell
- I-2. An oracle animal bone
- I-3. Duke of Mao cauldron of the Western Chou Dynasty at the National Palace Museum of Taibei, Taiwan.
- I-4. Pieces from the stone tablets containing the Confucian classics engraved by Cai Yung under orders from Emperor Ling in the third year of the Xi Ping reign. (174 A. D.)
- I-5. Bamboo strips from the Han Dynasty
- I-6. The Book of Wood.
- I-7. The Diamond Sutra discovered in a secret chamber of Dunhuang Caves commissioned in 868 A.D. by Wang Jieh is one of the world's oldest printed books.
- I-8. An accordion book to be used for painting and/or calligraphy.

Learning Chinese Calligraphy with Grace Tong

The objectives of this session are to appreciate calligraphy as a form of Chinese art and to understand the training it takes to become a good calligrapher.

Grace Tong is a superb example of a young contemporary calligrapher. The "Collection of Grace Tong's Work" included in the kit attests to her talent and diligence.

The lesson will begin with slides of museum stationaries used for calligraphy.

While showing the slides, the teacher should discuss the backgrounds of Chinese stationaries. "The Four Treasures of One's Study" consists of the brush, the inkstick, the paper and the inkstone. In the past, fancy brush handles were made of jade, quartz, gold, silver, or ivory. Those made of straight bamboo sections remain the easiest to handle and the most commonly used. A variety of animal hairs are used for the writing tips: sheep, goat, deer, sable, wolf, fox, rabbit, weasel or leopard hair.

The inkstick is made of soot and glue. The soot is collected by burning pine wood in a kiln or by burning vegetable oils in a clay bowl. The glue is made from animal hides. The mixture is cast into a mold to be dried into the shape of a stick.

Cai Lun (蔡倫) improved and developed the usage of paper at 105 A.D. It was made of hemp, bark, or fish net. Since then, paper has been made from mulberry, hemp, corn and rice stalks, cotton, flax, silk cocoons, reeds, moss, or a kind of water fungus.

The inkstone provides a grinding surface for the inkstick and a small water container. The Emperors used inkstones of jade, while most people used inkstones of stone, ceramic, clay, brick, and metals.

The teacher should discuss with the students the information on Grace Tong, the method of brush holding, and the different wrist positions in the Student's Guide.

Proceed with the slides II-8 — II-17, showing her collection of brushes of different sizes, her method of grinding ink, and her demonstrations. Show slides II-18 by Emperor Hui-zong of Song Dynasty and II-19 by Tung Qi Zang of Ming Dynasty to illustrate the point that calligraphy is like signature, personalized in styles.

Then discuss the strokes of characters and have students practise writing calligraphy according to directions in the Student's Guide. Once the students learn how to write, they may want to try their best characters in their accordion books.

The following stories convey some of the values behind this art.

In addition to practising with brush, calligraphers take time to "read silently" or "study" the work of outstanding calligraphers. Mr. Ma Shou-hua (馬壽華), the late president of the Society of Chinese Calligraphy, made it a frequent practice to read silently or to study the works of great calligraphers. While doing so he customarily wrote imaginary calligraphy on his right knee with his right index finger. Not surprisingly the right knee on his favorite long robes were usually worn to shreds.

Stones excavated from Duan county of Guangzhou are of fine quality. Inkstones made from Duan stone have been treasured throughout the history. The best of them were usually given to the central government. Official Bao (包公 999-1063), was known as Bao Blue Sky for his fairness in carrying out his duties. He was assigned to Duan as the governor. He always collected the precise number of Duan Inkstones for the central government. Upon his departure, the town fathers offered him a Duan Inkstone as a gift of love and respect, but he refused it. They wrapped it up in a piece of yellow cloth and hid it in his cabin. When his ship was half way down the Duan River, Bao discovered it. Bao tossed it out of his cabin into Duan River. To this day "Yellow Cloth Beach" and "Inkstone Island" are a tribute to Bao's honesty.

Slide Annotations — Session Two

- II-1. A set of brushes with ivory holders
- II-2. Two brushes with polychrome holders
- II-3. Two ink sticks
- II-4. An inkstone
- II-5. Carved bamboo brush holder
- II-6. Ink stick rest
- II-7. Paper weight
- II-8. Brushes of different sizes and hairs
- II-9. From left: a case of red seal mud, the seals, the ceramic fish shape water container, the brush holder, the inkstone and the cover, the inkstick, the jar of clear water, the paper weight, the brush and the rest.
- II-10. Ink grinding, the inkstick should be vertical to the inkstone.
- II-11. Writing small characters in the pillowed wrist position
- II-12 to II-15. Writing large characters in the suspended wrist position
- II-16. Writing in the suspended wrist position sitting down
- II-17. Writing in the suspended wrist position standing up
- II-18. Calligraphy by Emperor Hui-zong of Song Dynasty
- II-19. Calligraphy by Tung Qi Zang of Ming Dynasty

Chinese Painting

This session introduces students to important features of Chinese painting not found in Western painting. Calligraphy and painting are closely related and similar calligraphic techniques are applied. Consistent with the general philosophy of veneration for the past, traditional Chinese painting demonstrates a preference for tradition and imitation of masters' works over personal, individualistic styles. Subject matters and the painting literature are important in painting and this is the focus of this session.

During the Tang Dynasty (607-918 A.D.), an interesting challenge was presented to the artists. It was expected that artists would master the field of poetry and calligraphy as well as painting. A great painter was said to have "Three Unique Accomplishments." That means that the artist should make sure that his poetry, calligraphy and painting are all at the highest possible level. Wang Wei (王維 669-759 A.D.) of the Tang Dynasty was one of the earliest artists said to have the "Three Unique Accomplishments."

Painting Literature started out during Tang Dynasty as poem written in calligraphy in an appropriate space by the painter himself. The style of the calligraphy should match that of the painting and the content of the poetry should illustrate the painting. This format reflects the standard of the educated class, and paintings as such are termed "Art of the Intellect" (文人畫). "Painting within Poetry and Poetry within Painting" was established as the highest compliment an artist could receive.

Pu Xin-yu (薄心畬), a man of literature and art, commented on Chinese cultural values: "I would rather be regarded as a calligrapher than a painter. I would rather be regarded as a poet than a calligrapher. I would rather be regarded as a scholar than a poet." On the relationship between painting literature and painting, he remarked: "A good painting without the presence of painting literature is like a movie without the sound track, good but silent, at best."

The presence of an unsuitable painting literature could easily spoil the overall appeal of a painting. Xiang Me Lin, a collector and painter of Tang Dynasty was fine in painting and calligraphy, but overly lengthy in composing painting literature. Fans of his commonly asked his valet to promptly remove the paintings before he wrote the painting literature. Emperor Qian Long (1735-1795) was regarded as the sinner of Chinese art due to the fact that he spoiled the overall aesthetic balance of many paintings in his imperial collection by filling spaces with lengthy poetry and massive seal marks.

Chinese painting and calligraphy are closely related in terms of basic brush strokes and tools. According to the different types of brush works, Chinese paintings are divided into three categories: the realistic style, the impressionistic style, and the flung ink style.

Paintings before Tang Dynasty were mainly realistic in style. Details were faithfully rendered with fine lines and glamorous colors. The impact to the viewer is like that given by a color photograph, pleasing to the eye.

Wang Wei placed emphasis on the inner value of the subject matter, and set the trend for the impressionistic style. Details of the appearance was omitted to give room to the expression of the spirit and the character. Importance was placed on the strength of the brush stroke and the beauty found in the variations of the ink. Color was lightly used if at all. Traces of graphic design were nonexistent. The natural essence of the subject matter was subtly captured.

The flung ink painting was developed during the ninth century. It was more abstract than impressionistic style. More brush strokes were reduced in favor of witty play of ink and water to express the personality of the subject matter and the moral character of the painter himself.

After looking at the slides, the students may try Project IV: Painting Bamboo.

The following stories indicate the emphasis on moral by the "Artists of the Intellect."

Ba Da Shan Ren, a descendant of the Ming imperial family, retreated to the mountains to become a reclusive artist when the country fell to Qing Dynasty. He signed his name in such style that it looked like crying or at times, laughing at the world.

Zhao Meng-jian and Zhao Meng-fu brothers were descendants of Song Royal family. The older brother retreated to the mountains to become a recluse painter of "Three Friends in Winter" (slide III-3) after the

country fell to Yuan Dynasty. The younger brother surrendered and served the new regime to become the painter laureate. The younger paid the older brother a visit in the mountains. After the younger brother departed from his retreat, the older brother cleansed the seat with water that the younger brother took to show contempt for those who give in to power.

Slide Annotations — Session Three

- III-1. "The Stationaries of a Chinese artist"
Brushes can either be held by a holder or hung from a rack. Colors are kept in individual dishes. The jar next to the inkstick and inkstone is to store clear water. The rectangular green slab on the side of the painting is the paper weight. In the front of the painting are the personal seals and the case containing the red ink for the seal.
- III-2. "A Museum Collection of the colors"
The Palace Museum of Taipei, Taiwan.
- III-3. "An Artist at Work"
Please note that the brush is held the same way as for calligraphy.
- III-4. "Using the Personal Seal"
Upon completion of the painting, the artist will record the date, at times, the place, and sign his name. He will apply his seal under his name.
- III-5. "Children at Play in the Lantern Festival"
A realistic human figure painted by Pu Xin-yu. Mr. Pu is considered a contemporary master of three unique accomplishments. He painted the pictures, composed the poem and wrote the calligraphy.
- III-6. "Human figure" by Shen Zhou
Shen Zhou of Ming Dynasty painted and wrote on a fan. The placement of the painting literature and the painting are well balanced.
- III-7. "The Three Friends of Winter" by Zhao Meng-jian of Southern Song Dynasty
- III-8. "Pine, Bamboo and Plum" by Zhang Da Qian
An impressionistic painting of "The Three Friends of Winter". Mr. Zhang is regarded as the Picasso of Chinese painting. He composed and wrote the painting literature. Mr. Zhang and Mr. Pu are the two outstanding masters of the contemporary era.

- III-9. "Orchids"
An impressionistic orchid by Shi-Tao. Shi-Tao composed and wrote the literature.
- III-10. "Orchid and Bamboo"
An impressionistic composition by Mr. Zheng of Qing Dynasty. He was famed for his poetry, calligraphy and painting. Art critiques commented that his bamboos seemed to be moving without the wind.
- III-11. "Autumn Chrysanthemum"
An impressionistic composition by Mr. Wu Changshuo, an outstanding master of the past century. He was creative in his composition, forceful in brush strokes and strong in color. He mastered not only poetry, calligraphy and painting but also the art of seal carving. This slide illustrates four arts by one master.
- III-12. "Crimson Lotus with Gold Outline"
An flung ink water lilies by Zhang Da Qian. The humour of the composition lies in the interflow of the dark and light ink to form the leaves of the water lilies. The blossoms are outlined in gold.

The Personal Seal

In Ancient China, there were officers specially in charge of court seals. The seals were to be stamped onto pieces of damp clay affixed over the cords binding bamboo strips and wood boards. The idea of chops evolved from the carved stamps used to make impressions in pottery during the neolithic age. The earliest chops had sunken or incised characters. Around 500 A.D. carving seals in relief was developed. The relief characters were carved in reverse on the chops. This "reversal of design" concept provided a bridge to the invention of printing.

With the use of paper the Chinese chop took its present form. It is engraved with name or title of a person and stamped onto paper or silk with red seal ink, literally "seal mud", made from cinnabar, mugwort leaves and vegetable oil.

Qin Shi Huang Ti, the first emperor of China (221-201 B.C.), ruled that only members of the imperial family could use seals made from jade. The nobles could use seals of gold, silver, or bronze, according to their rank. The use of wood and ivory seals as substitutes for signatures became widespread during Yuan Dynasty (1277-1367 A.D.). It was during the same period that the carving of seal became a form of art. The content was extended to recording a quotation from a poem or an expression of one's philosophy. The size and the shape of the seals vary according to the use. The official seal of an emperor could be as large as half square foot, while the personal seal could be as small as a half inch. Through the ages, stone, bamboo roots, animal

horn, bone, crystal, rubber and semi-precious stones were added to the variety of seals.

The art of designing and carving the seal is called "the art of metal and stone". The artist uses his knife as the pen, the stone, or other carving materials as the paper, to create his art of calligraphy in a different context.

In China today, according to the code of civil law, a signature bears more importance than a seal. Law does not require that each person have a seal. However, it is the seal, not the signature, that enjoys recognition. It is especially true when writing contracts. In a civilian wedding ceremony, it is customary for the bride, the groom, the two witnesses, and the judge of the ceremony to stamp their seals on the marriage certificate.

Show slides IV-1, IV-2, IV-3 and IV-4 before starting the project. Directions for making seals are on page 28 in the Student's Guide.

Slide Annotations — Session Four

- IV-1. A design of the seal enlarged for detail. The design was transferred onto the stone in reverse and in actual size to be carved by the artist.
- IV-2. Pressing the seal onto the seal mud
- IV-3. Testing the seal
- IV-4. The seal mark and the original design

Art of the People: Papercuts

An ancient art of the people, papercuts were created by peasant women during the fifth century. They used papercuts as household decorations on joyous occasions. At first, the art was passed on from generation to generation within the peasant families. It gradually spread to all social classes. Two centuries later, it became so popular that Emperor of Tang Dynasty gave silk flags, decorated with papercut spring flowers, to nobles and officers at the beginning of the Chinese New Year. Papercuts of butterflies or sparrows were used for hair decorations by women during the New Year season. Smaller spring flags were used for the same purpose. City folk of Tang Dynasty decorated steamed cakes with tiny papercut flags.

The motifs used in papercuts are as unlimited as those in painting. Many of them are popular symbols of Chinese culture. The mythical dog-like animal, qi-lin, brings babies as does the stork. The peach, pine and crane symbolize longevity. The bamboo, pine, plum blossoms and chrysanthemums represent the unyielding spirit of mankind. Dragons, lions and tigers are symbols of courage and strength. Often homonyms are used as motifs. Fish and excess in Chinese are both pronounced yu. Magpie and happiness are both pronounced xi. And bat and luck are both pronounced fu. Fish symbolises excess of consumer goods. magpie symbolises happiness, while bat means good fortune. Other widely used characters are 福 (fu), good fortune; 祿 (lu), good job; 壽 (shou), longevity; and 喜 (xi) happiness.

Chinese vermilion red is the color for happy occasions, such as births, birthdays, and weddings. Since papercuts are used for joyous occasions, red is naturally the chief color for the art. Multicolor papercuts are also popular.

Chinese papercuts are widely used as patterns for embroidery. They have also been warmly received as illustrations of theatrical figures or folktales. The size can be as tiny as a one-inch cake decoration or as large as a ceiling decoration of several square feet. Window flowers are the papercuts pasted to window panes. There are also ceiling flowers. Good luck hangings are pasted over the door lintels. Papercuts serving as interior decorations are renewed annually before Chinese New Year. Smaller designs called "Happy Flowers" are pasted on corners of mirrors, paper lanterns, candles, fans, screens, gift packages and offerings.

Directions for making papercuts are on page 34 in the Student's Guide.

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FINE AND FOLK ARTS OF CHINA

STUDENT'S GUIDE

PEI-LAN LI CHANG

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THE DEVELOPMENT OF CHINESE WRITING AND BOOKS

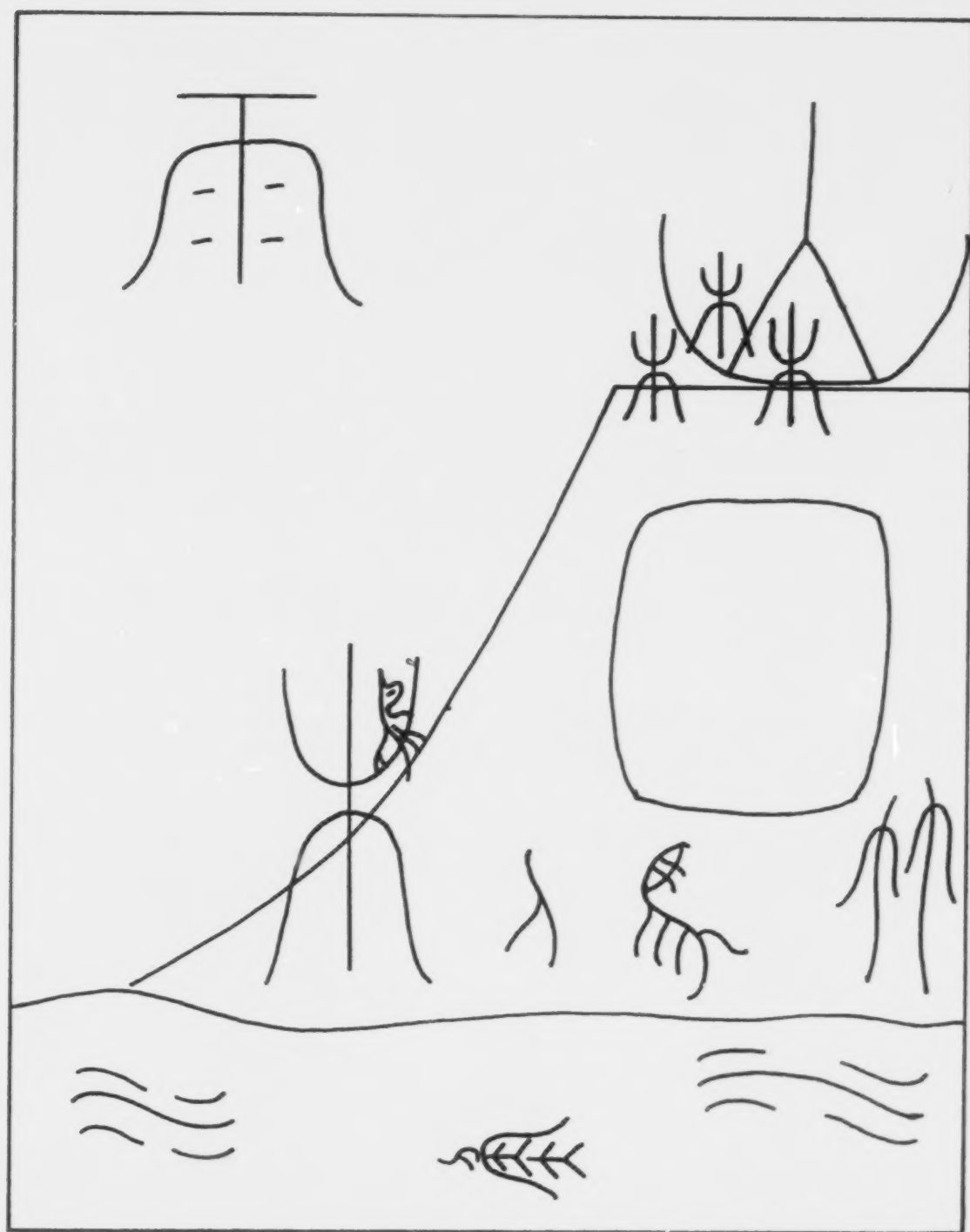
Origins of the Chinese Written Language

Chinese writing started as drawings. The early picture writings were found on oracle bones or shells 3000 years old. These oracle bones or shells were used to tell fortunes. Animal shoulderblade bones or tortoise shells were heated over a fire until they cracked. Fortunes were read from the patterns created by the cracks and these fortunes were written directly on the bones or shells. The writings were simplified drawings or pictographs and were used by early Chinese for recording and communicating.

In Project I you can discover the link between the pictures and the writing. First study the drawing. Then look at the page with pictographs. Finally, figure out the meaning of the pictographs on the worksheet.

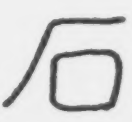
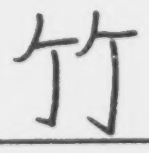


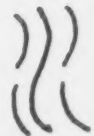
VIII-3



VIII-4

Project I: Chinese Characters

Pictographs (about 1111 B.C.)	Modern Characters	Phonetic Pin Yin	Guess the Meaning
		Yǔ	
		SHĀN	
		SHÍ	
		MÙ	
		SĒN	
		RÉN	
		ZHÚ	

Pictograph	Modern Characters	Phonetic Pin Yin	Guess the Meaning
	水	SHŪI	
	鳥	NIAO	
	馬	MA	
	魚	YU	

Early Books

After writing on bones and shells, the Chinese used other writing surfaces, such as bronze vessels, stone, bamboo strips, wood, silk and finally paper. Paper was invented by the Chinese around 100 A.D. The horizontal scroll was the first type of paper book. Even today many paintings are made into horizontal scrolls. Since they are looked at while holding them in hand, these scrolls are also called "hand scrolls". The vertical scroll is sometimes called a "hanging scroll" because it is hung rather than held. Another way of displaying painting and calligraphy is in the folded-canon binding book. This book looks like a computer print-out or an accordion.

Project II has directions for making an accordion book. You can use your book to display your Chinese art projects.

Project II: Accordion Book

Tools and Materials

- Railroad board or poster board, 8"x12"
- Tableau paper, 36"x24"
- Glue
- A pair of scissors

Procedure

1. Measure and cut two sheets of 4"x6" poster board.
2. Measure and cut the tableau paper into four 6"x36" strips.
3. Using two of the strips together, fold a crease at four inch intervals. Alternate the directions of each crease.
4. Apply glue in between of the first and the last 4"x6" sections. Glue the two sections together.
5. Glue the first and the last sections onto the 4"x6" boards.
6. The accordion book opens from right to left.
7. When writing or painting on the paper, be sure to insert a sheet of blotter paper in between of the two layers of tableau paper to absorb extra ink.

LEARNING CHINESE CALLIGRAPHY WITH GRACE TONG

Grace Yang-tze Tong writes calligraphy better than most Chinese people. In fact, she has won a good number of national and international calligraphy prizes over the years. Calligraphy is a form of art learned by every Chinese school child from elementary school through senior high school. How did Grace become better than her fellow students? We are fortunate to have her as our teacher, to share her technique and her experience with us.

The key word to her success is talent, plus a great deal of practice. Encouraged by her father, she started learning calligraphy at age six. Her daily assignment was one hundred large characters and two hundred small characters. This was more than the daily school assignment. She first studied the regular script. After practicing regular script for twelve years, she branched out to other scripts, or styles, in her college years. Today she has mastered all five scripts: the Seal, the Official, the Regular, the Running and the Cursive. Among the five scripts, it is the regular script that is used daily by Chinese people, much like printing in English. The running script is used often, like the handwriting in English. The other three styles are more forms of art than a daily writing system.

To illustrate the beauty of Chinese calligraphy, Grace wrote for us the first four sentences from the "Chinese Three Word Rhymes" in all five scripts. Translated, the sentences read from top to bottom, right to left:

"At the beginning of life,
human natures are all fine.

The initial qualities are similar,
the later schoolings set them apart."

xí schooling

xiàng mutual

yuǎn far

xìng nature

xiāng mutual

jìn close

xìng nature

běn origin

jīng fine

rén human being

zhǔ of

chū beginning

習性性人

相相來出

遠近善初

習 xí shuōling

性 xíng nature

性 xíng nature

人 rén human being

相 xiāng mutual

相 xiāng mutual

本 běn origin

之 zhī of

遠 yuǎn far

近 jìn close

善 shàn fine

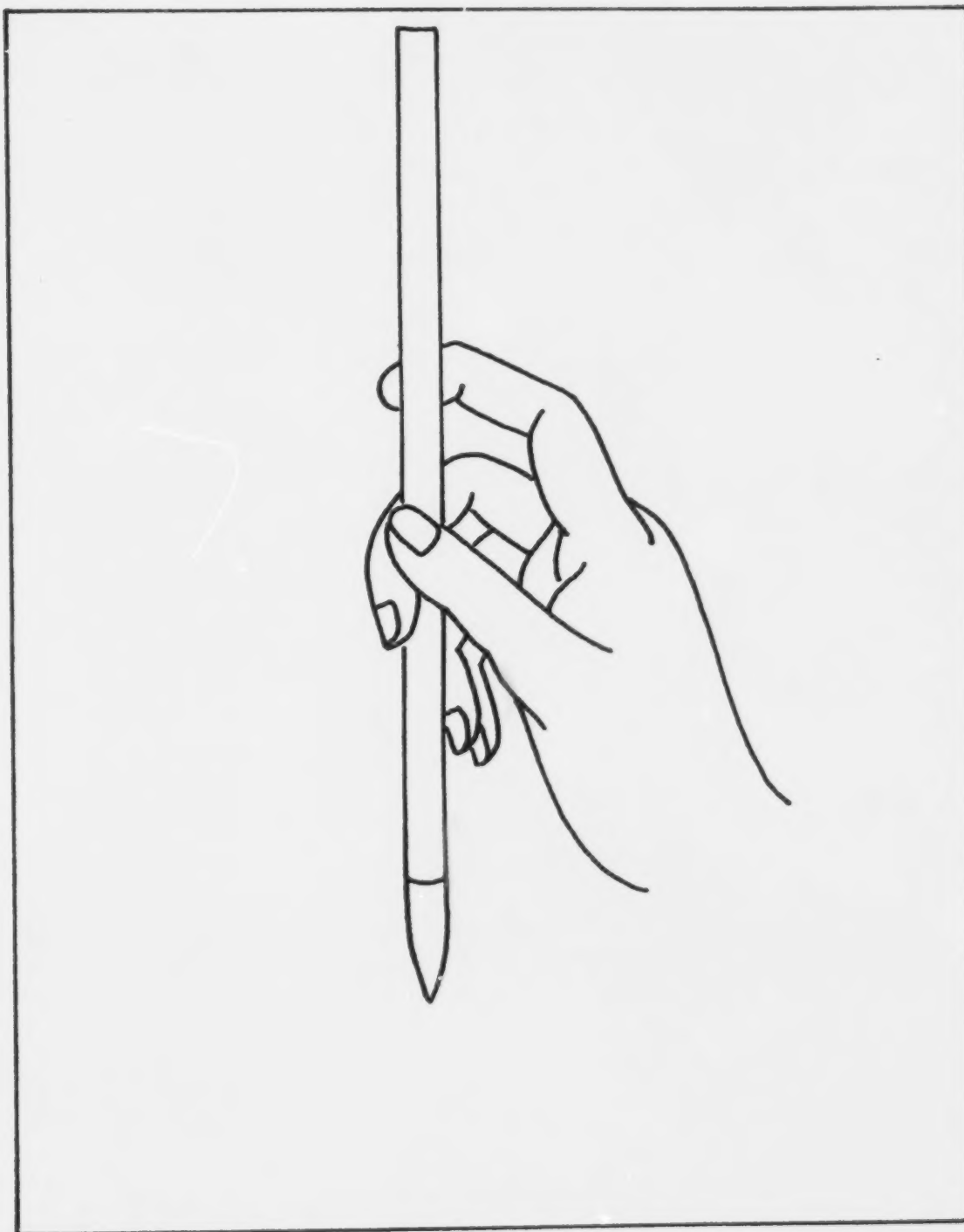
初 chū beginning

習相遠 性相近 性本善 人之初

初之入
書如性
近如性
意如習

Holding the Brush

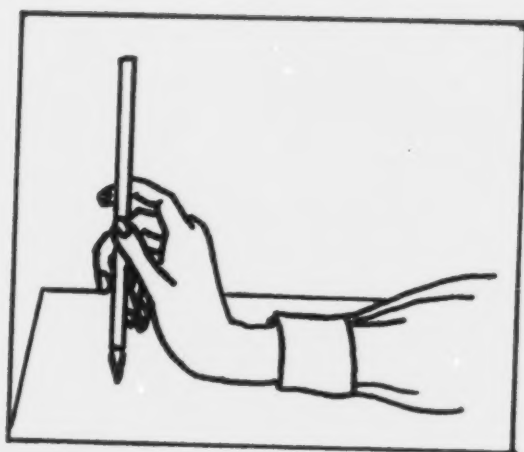
- The brush handle should be held vertically.
- Arrange fingers following the diagram, giving firm support to the handle.
- Keep the wrist parallel with the table.
- The hair of the brush should be kept smoothly in a point.
- The brush point stays upright.
- You should be able to rotate the handle back and forth.



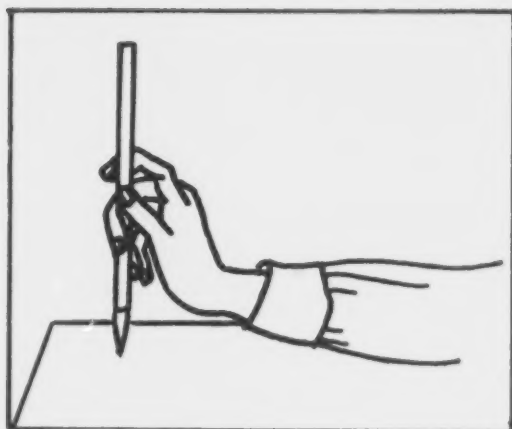
VIII-17

Arm and Wrist Positions

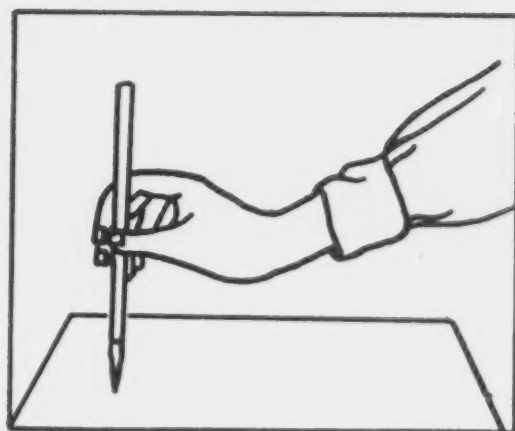
There are three different arm and wrist positions. One for small, one for medium, and one for large characters.



Small characters should be written in the Pillowed Wrist position, using a small brush. The wrist rests on the table, as if being pillowed by the table. The movement of the brush is controlled by the hand and the fingers.



Medium size characters should be written in the raised wrist position, using a medium brush. The elbow rests on the table, the forearm is lifted at an angle of about 25 degrees, the wrist is raised. The hand and the wrist remain in the same postures at all times, while the movement of the brush is controlled by the strength of the arm and elbow.

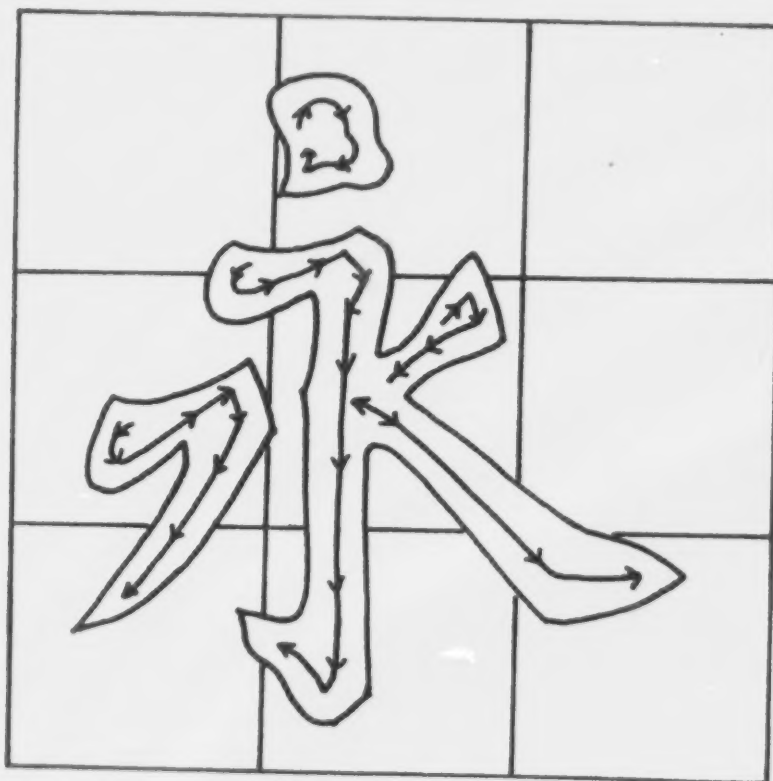


Large size characters should be written in the Suspended Wrist position. No part of the arm touches the table. The movement of the brush is controlled by the shoulder and the arm, elbow, wrist. The shoulder acts as the pivot to allow much more freedom of movement for larger characters. For writing the largest characters, the writer should stand up.

Characters and Strokes

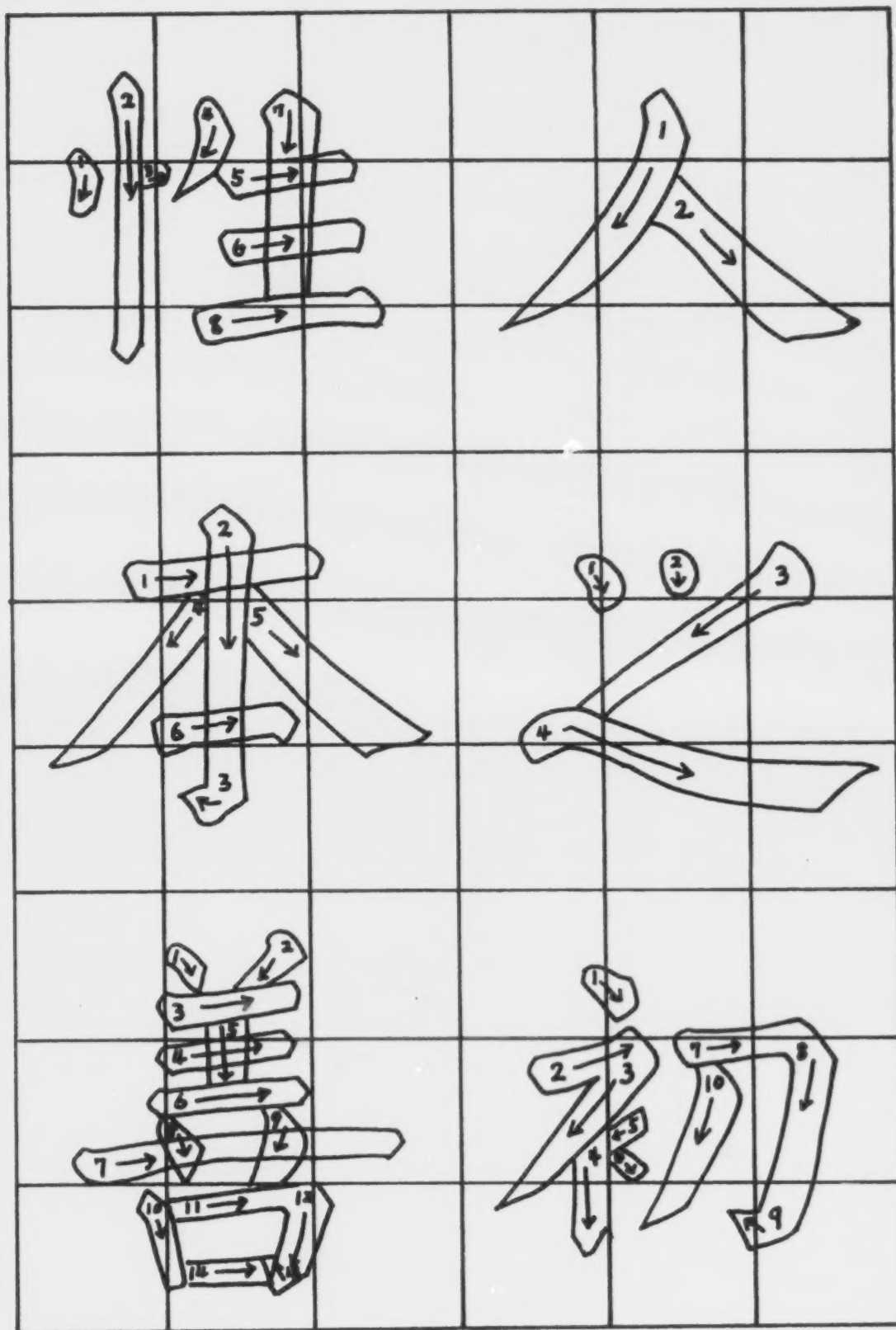
A Chinese character is a word. Each character is made up of strokes.

Here is the character yung which means "the unceasing flow of water". The small arrows within the strokes show how the brush point moves.



Project III: Calligraphy

Try your hand at calligraphy. Copy the characters. After you have practiced, write your best calligraphy in your accordion book.



CHINESE PAINTING

When we look at a Chinese painting, we are actually looking at four forms of art all at once. The first things that catches our eye is the picture itself, as in Western painting. But in Chinese painting there is also painting literature, the calligraphy, and the personal seal mark.

Painting Literature

In a Western painting, the only writings are the signature and the date. In a Chinese painting, in addition to the signature and the date, there is usually found one or more paragraphs of writing. This is the "Painting Literature". It is in the form of poetry written in calligraphy. It may be composed and written by the painter himself after he completes the painting. It may be composed by a poet, yet written by a calligrapher other than the painter. Its content should be illustrative of the painting. The late Mr. Pu, a master of Chinese painting, once commented: "A good painting, without the presence of painting literature, is like a movie without the sound track, good but silent, at best.

The Painting: Style and Subject Matter

Chinese painting and calligraphy are closely related in terms of basic brush strokes and tools. According to the different types of brush work, Chinese painting are

divided into three categories:

- The realistic style: Fine brush strokes are used to depict details of the subject matter.
- The impressionistic style: Wider brush strokes are used to depict the personality of, or the impression given by, the subject matter. Details are omitted.
- The flung ink style: Some or all of the strokes are replaced by witty play of ink and water. The emphasis is on capturing the spirit of the subject matter.

According to the choice of subject matter, Chinese paintings are divided into the following groups:

- Paintings of landscape
- Paintings of human figure
- Paintings of plants and animals

Of all the plants, pine, plum, orchid, bamboo, chrysanthemum and water lily are favorite Chinese subject matters. This is because of the personalities they symbolize rather than the visual beauty they offer.

- Pine withstands the cold of winter to maintain the upright posture.



VIII-24

319'

- Plum blossoms in the severe cold of winter.



- Orchid would rather flourish in the remote ravine than grow in a populated area to please the crowd.



VIII-25

- Bamboo may be bent by harsh snow or wind but forever regains the upright position, because of the resilient nature of the bamboo branches.

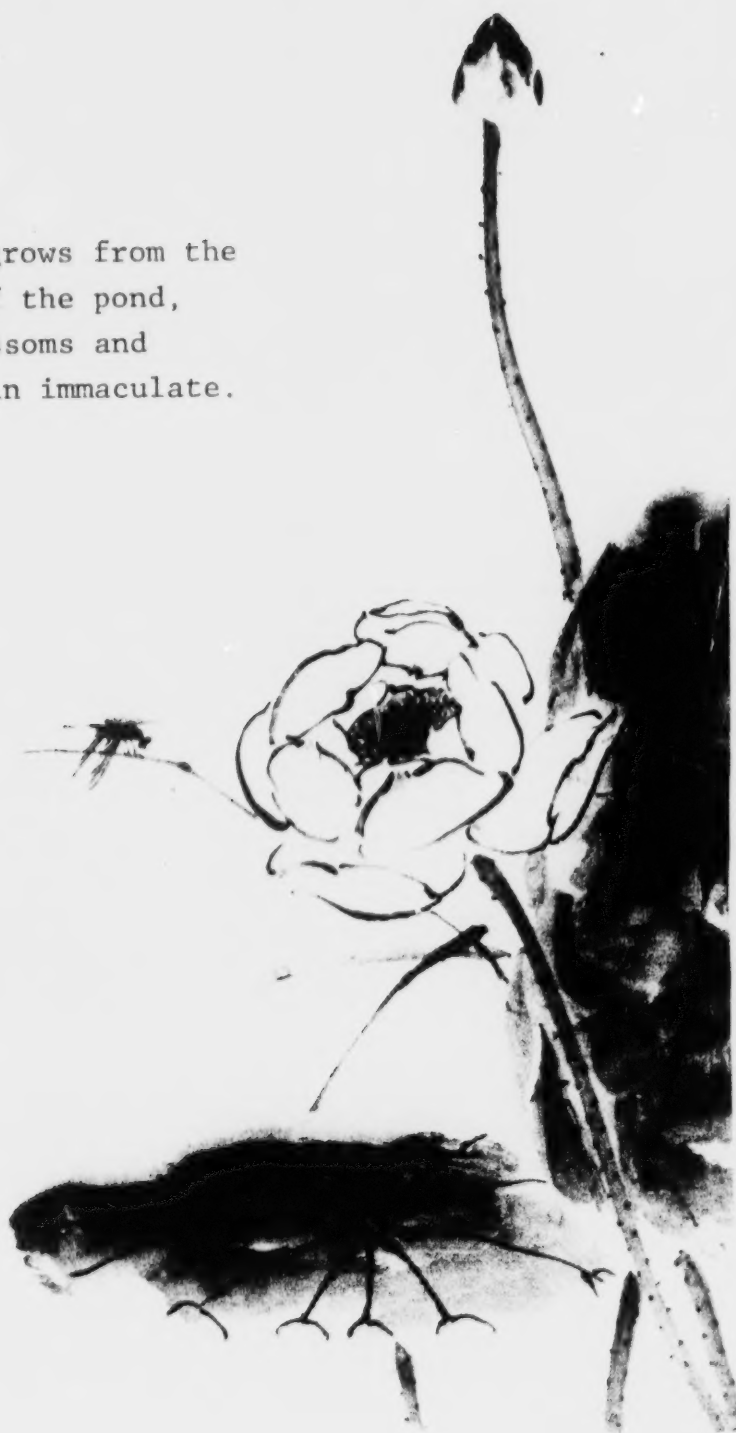


- Chrysanthemum withstands the cold of the frost to give enduring fragrance.



VIII-26

- Water lily grows from the soggy mud of the pond, but the blossoms and leaves remain immaculate.



VIII-27

Pine, bamboo, plum are named "The Three Friends of Winter", while plum, orchid, bamboo, chrysanthemum are termed "The Four Gentlemen". They could be painted as groups, or as individual subject matters. Their repeated appearances in Chinese paintings throughout the long history of art explain well that Chinese value their moral message as much as the visual appeal of their art.

In Traditional China, only educated people had the leisure time to learn painting. Thus, the painting reflected the ideas of the educated people. The greatest painters in China were said to have "Three Unique Accomplishments." This means that the painter could compose a poem, write calligraphy, and paint all with equal elegance.

Pu Xin-yu (1896-1963) is an example of an artist with these three unique accomplishments.



"Children at Play at the Lantern Festival"

The painting literature reads:

In the evening of brightly lit Lantern Festival,
 Children are having fun in front of the steps.

The beginning of the spring being full of joy,
 A happy occasion like this sets the tone for a good year.

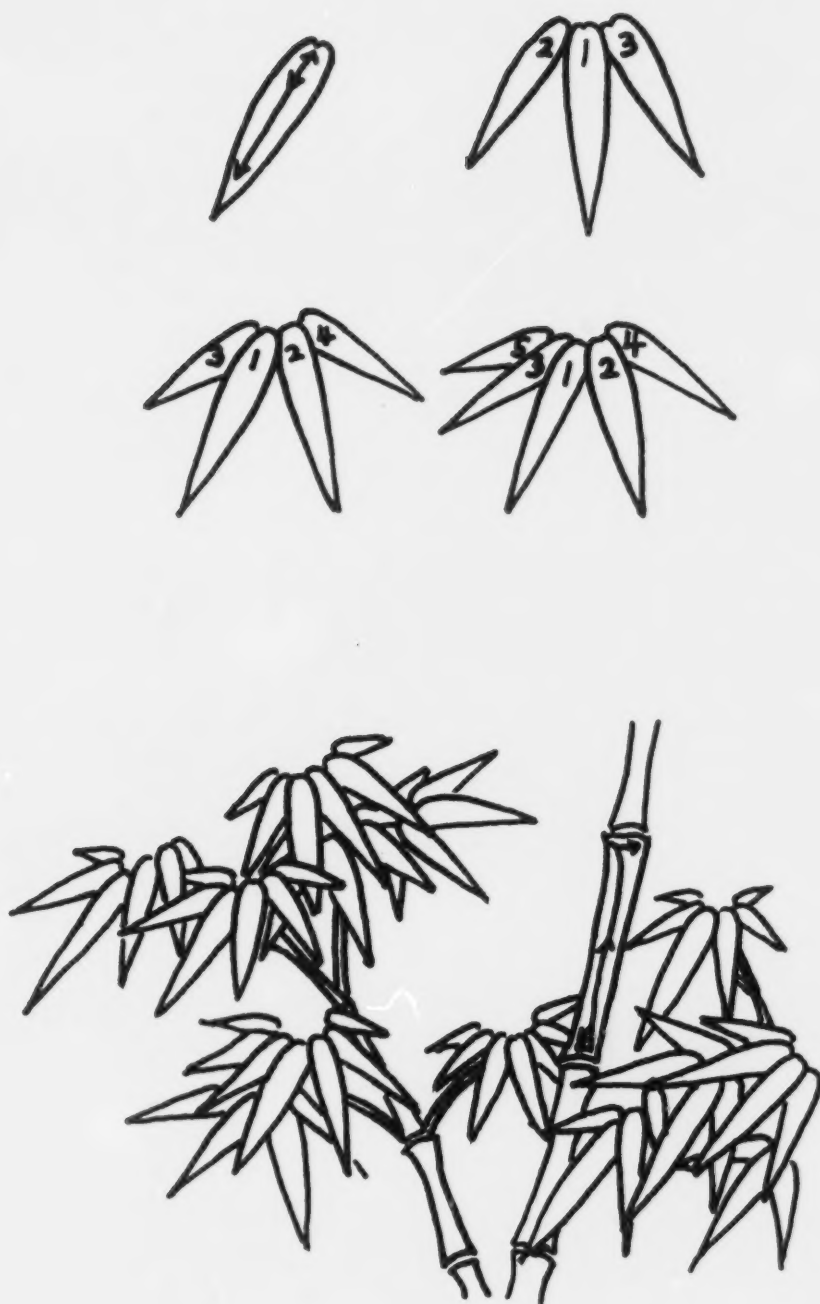
Here you see the four forms of arts.

VIII-29

Project IV: Painting Bamboo

Procedure

- Hold the brush the same way as for calligraphy.
- Practice the leaves first. The numbers indicate the order of brush stroke.
- When painting the picture, begin with the sections of the bamboo stalk first. Start with the lowest section of the main branch. The tip should move from the bottom to the top of the section. Do the minor branch next. Do the leaves after the bamboo branches are done.



VIII-31

THE PERSONAL SEAL

The red mark in a Chinese painting is the personal seal. It is a kind of the signature for the painter. Sometimes there is more than one seal mark in a painting. If the painting literature is written by someone other than the painter, his seal is used under his signature. A collector of the painting may write his comment and use his seal on the painting, too.

In China today, the personal seal is used on official documents together with the signature. It is equally important as the signature. The size of the seals vary according to its use. A seal can be a favorite phrase. Shapes of the seal are unlimited. Mostly they are square, rectangular, round or oval.

There are two types of seals:



Incised: The words are carved out. When pressed, the words are left in blank while the background is in red ink.

Children: ER TONG



Relief: The background is carved out to have the words in relief form. When pressed, the words and the border are in red ink while the background is blank.

China: ZHONG GUO

Design your own seal, using your initial or a Chinese symbol.

Project V: Personal Seal

Tools and Materials

- One linoleum block or sheet
- Linoleum cutters
- Absorbant paper
- Tracing paper
- Pencil
- Magic marker

Procedure

1. Draw the design of a personal seal or family emblem on the paper.
2. Decide whether it is going to be a relief or incised seal.
3. Make a border if it is a relief design.
4. Trace the design onto the tracing paper with a dark pencil.
5. Reverse the tracing paper and place it over the linoleum.
6. Trace the design on the back of the design to have the reversed pattern transferred onto the linoleum.
7. Use the magic marker to mark the area to be carved out.
8. Use the linoleum cutter to carve out the design.
9. Attach a handle to the back if a linoleum sheet is used.

CHINESE PAPER CUTS

While calligraphy and painting were the arts of the educated classes, Chinese papercuts, was an ancient art of the people of all ranks. They reflected the ideas of the people about their life. Motifs were usually popular folk symbols. Techniques and tools are easily acquired. From farmers to city folks, Chinese people expressed their appreciation towards life through the art of papercuts.

The Chinese character butterfly 蝶 is a homonym of the character meaning 80 years old 耄 ; therefore the butterfly symbolizes long life.

The pumpkin, being filled with seeds, symbolizes a good number of sons and grandson.



Types of Designs

- Positive Design: The background and the outlines of the subject is out. Shapes of the subject matter are left there.



- Negative Design: Shapes of the subject matter are cut out. The background and the outlines of the subject matter are left to hold the design together.



- Combination of the two types.

VIII-36

Color

Since vermilion red is used for joyful occasions, it is usually the color for papercut designs. Sometimes many colors are used.

Size

Smaller papercuts are used for hair or food decorations. Medium size cut-outs are used for corners of mirrors, lanterns, candles, fans, gift packages, and offerings. Larger designs are used to decorate windows, door lintels, or ceilings.

Motif

The subject matters are rather unlimited. Popular Chinese symbols and scenes from daily lives can all be used. The followings are examples of widely used symbols:



The mythical dog-like animal qi lin brings the baby as does the stork.

Butterfly and deer
symbolize longevity.



The character fu 福,
meaning good fortune.



VIII-38

Project VI: Papercuts

Tools for Papercuts

- One X-acto knife
- A pair of scissors
- Drawing paper, tracing paper and pencil
- A stapler
- Sheets of color papers
- A piece of cardboard

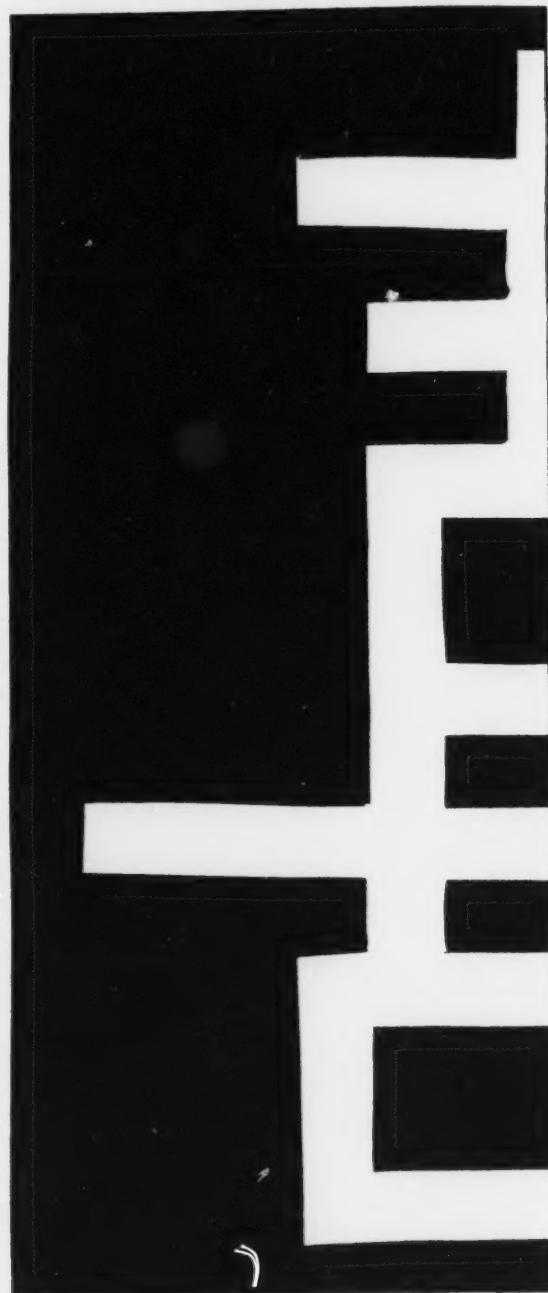
Procedure: with X-acto knife

1. Draw a design of the subject matter.
2. Decide whether the papercut will be positive or negative.
3. When designing the pattern, attention should be given to connections between the parts. Make sure that pieces of the pattern do not fall apart. There should also be a balance between the positive and the negative spaces.
4. Blacken the part to be cut out.
5. Trace the design onto the tracing paper.
6. Staple the tracing paper on top of a stack of sheets of paper, whether 4, 6, or 8 sheets depending on the thickness of the paper
7. Place the stack of paper over the cardboard.

8. Hold the X-acto knife vertically to the paper and start to cut from the smallest parts. Make sure that the left hand is in front of the knife. Start cutting parts from left to right and from top to bottom.
9. Cut the outline with a pair of scissors, or alternately with a knife.

Procedure: with scissors

1. By using a pair of scissors, cut the symmetrical Chinese symbol  (xi), meaning "happiness". Fold the paper in half and copy the design.
2. Cut out the darken area.
3. Open up, it should look like the character 



VIII-40



CHINESE CELEBRATIONS

CHINESE CELEBRATIONS

TEACHER'S GUIDE

JOHANNA T. CHAO

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OBJECTIVES

- To learn about the Chinese family, values and customs through festivals and celebrations.
- To learn why and how certain occasions are celebrated.
- To involve students in an important celebration - the Lantern Festival.
- To learn about the science and mythology of the Chinese lunar calendar and the zodiac animal signs.
- To compare and contrast Chinese celebrations with other ethnic celebrations.
- To learn about one's own values by studying other values.

OUTLINE OF CONTENTS OF STUDENT'S GUIDE

Chinese Calendar and Chinese Zodiac Animal Signs

- Chinese calendar
- Chinese Almanac
- Chinese zodiac animal signs
- Zodiac personality characteristics
- Principal annual Chinese festivals
- The Twenty-four solar sections or joints of the year
- Concordance of lunar and solar calendar from 1979-1984

Family Celebrations

- Celebration of birth and naming of the newborn child
- Birthdays
 - "My Nephew's First Birthday"
 - "Double Seventieth Birthday"
- Marriages
 - "Story of a Handsome Young Man"
 - "Mai-da's Wedding"
- Death
 - "Death of Grandfather"

Qing Ming Festival

- Why is it celebrated?
- How is it celebrated?
- The mood and the significance
- Symbols used in ritual of ancestor respect

Lantern Festival

- Why is it celebrated?
- How is it celebrated?
- Riddles
- Paper lantern
- Small moon cakes (yuan xiao) recipe

BACKGROUND

The Chinese people, with their thousands years of tradition, culture and customs, are never without feasts and festivals. These holidays celebrate the changing seasons and often respect for one's ancestors.

Almost all Chinese festivals are intimately associated with the forces of nature. These begin in the first month with the Lunar New Year which falls on the first day of the new moon after the sun enters Aquarius. The day itself and several days following are devoted to feasting and visiting. Honors are paid to ancestors and there are family reunions. The New Year period ends on the fifteenth day of the first month with the Lantern Festival. In honoring the first full moon, lanterns as symbols of light, are suspended from store-fronts and homes, doorways are decorated with glass beads and lamps. With firecrackers to drive away the evil spirits, dragon parades to symbolize all good things come and little white moon cakes make the Lantern Festival a joyous occasion. In early spring the Qing Ming (Pure Brightness) Festival takes the people out into the countryside to the graves of their ancestors and to celebrate spring. The Dragon Boat Festival, on the fifth day of the fifth month, was originally associated with the summer solstice when appeals were made for rain. In many parts of the country a favorite event of the day is races between dragon boats. There are two other festivals celebrated on full moon: the All Souls' Day, fifteenth of seventh month; and the August Moon Festival which celebrates

the harvest falls on fifteenth of eighth month. A festival on the ninth day of the ninth month may represent the coming of the first frosts in the North, where the custom seems to have originated.

Many festivals are associated with ancestor respect. On Qing Ming , All Souls' Day, Song Han I (Time of Sending Winter Clothes to Ancestors), and La Ba Zhou (Eighth Day of Twelfth Month Gruel) offerings are made to ancestors: Incense is burned to bring in fragrance; firecrackers are set off to drive away evil spirits; candles are lit to give light and warmth, and flowers are displayed as symbol of life and beauty.

All these ancestor respect festivals are celebrated because the Chinese feel that the centre of human existence is the family. It is thought that the spirits of their ancestors will protect and keep them as a family. Ideally, the family consists of a number of generations living together in the same household.

The Chinese family system is the basis of Chinese society. It developed from the idea that one does not live alone, but in a community. The most natural community in which one must learn the first lessons of getting along with one's fellow men and women is the home. So the family is important and everything is looked at from the point of view of the family.

An individual's first responsibility is to his or her family and each member of the family is held accountable for the actions of all the other members. Thus, emphasis is placed on collective responsibility and obedience to

authority. Authority in the household is based on age and kinship. In the past, respect for elders required that children be absolutely obedient and completely devoted to their parents. Marriages were arranged through family. Even today celebrations of birth, birthdays and weddings, and death are related to the family and shared by all the members.

The family is also a kind of social security system in Chinese society. One who is in need goes to one's family for help. But the material support is not the most important part of Chinese family life. Family honor is its mainspring. This is a vital part of Confucianism. Confucius (557-479 B.C.), as one of the greatest Chinese philosophers and teachers, considered "being a good son" as the "first of all virtues". Thus, the guide to one's conduct is that one's family be honored by what one does. The sense of family honor is the motivation for life.

Ancestor respect is a symbol of Chinese family unity. In villages and towns, there are ancestral temples. Some families have their own ancestral shrines. There are no images on the large rectangular wooden ancestral tablets, but they are inscribed with the ancestors' names. Most families practice ancestor respect, a kind of popular ceremonial ritual based on respect of dead parents and grandparents. This involves making offerings at small household shrines, especially on days of major festivals. The offerings include paper money, fruits, bread and sweets. Candles, flowers and incense are used as ornamentation. In a typical Chinese courtyard house the ancestral shrine is usually at the center of ancestor hall facing the court.

The court gives a form and a place for the unity and activities of the family. Celebrations of festivals, birthdays and weddings take place in this court and in the ancestor hall. To show respect to one's ancestors is to remind oneself of one's roots. The harmony between ancestors and their descendants within the family is also reflected in that of people and their environment. This ancestor respect and the idea of considering the family as the basis of society came as part of Confucian teachings. Confucius did not talk about the gods, or about life after death. He was just a wise, old, deep and often witty thinker who talked only of this present life and how to live it.

However, it is not clear whether ancestor respect should be solely classified under Confucianism. Temples and ceremonies in honor of ancestors antedated Confucius. Many ideas and practices far from Confucian in their origin came to be grouped around conceptions of the future life and ritual for the dead. In this development Buddhism and Taoism had a very large share.

In general, Buddhism teaches that life is a cycle of deaths and rebirths, that we are punished for what we did in previous life and will be punished for what we do in this life, that this cycle is misery and an endless whirl of illusions, and that salvation comes through escape from this cycle.

Lao zi, the founder of Taoism, on the other hand, taught with paradoxes, that the strength comes from weakness, the winning quality from humility. The Taoist symbol of virtue is water, which seeks low level and penetrates everywhere. But Taoism as it developed in its popular form is a different

thing entirely. Popular Taoism has frightful demons and equally frightful supernatural spirits to subdue the demons. It has its own priests and temples and does not contain Lao zi's own original philosophical teachings.

Luckily, both Buddhism and Taoism enjoy peaceful co-existence with Confucianism. The teachings of Confucius are all about the cultivating of one's moral nature. Unconcerned with God, Confucianism cannot be considered as religion per se, except as an ethical system or a religion of common sense. "Those who wished to preserve the clear character of the people of the world would first set about ordering their national life. Those who wished to order their national life would first set about regulating their family life. Those who wished to regulate their family life would first set about cultivating their personal life. Those who wished to cultivate their personal life would first set about setting the heart right. "(Opening passage of the Confucian Four Books)

All Chinese festivals and family celebrations mean to bring diversion into the routine of life. Some of the traditional customs are not so rigorously adhered to in modern times. They may also vary from place to place. Nonetheless, all these occasions are days of rest, recreation, reflection and feasting. Every function of life is meant to be enjoyed.

SUGGESTED SEQUENCE

Day One

- Give general background of Chinese celebrations
- Introduce "Principal Annual Chinese Festivals" and "The Twenty-four Solar 'Sections' or 'Joints' of the Year"
- Discussion/Worksheet — 1

Day Two

- Things you will need:
 - *Chinese calendar (The Almanac)
 - Solar calendar
 - Newspaper with horoscope
- Go through Student's Guide on Chinese calendar and Chinese zodiac animals
- Review the Chinese calendar
- Use zodiac calendar sheets and Discussion/Worksheet — 2
- Suggested activities

Day Three

- Things you will need:
 - Pictures of family celebration from students or other sources
 - Books or stories of family celebrations of other ethnic origins

- Go through Student's Guide on celebration of birth and naming of the newborn child and birthdays in "Family Celebrations"
- Discussion
- Use Worksheet — 3 and Worksheet — 4

Day Four

- Let the students read the stories on Marriages and Death
- Discussion
- Worksheet — 5

Day Five

- Things you will need:
 - *Incense
 - Incense burner (any small container filled with rice)
- Qing Ming Festival text
- Have the incense lit
- Use Worksheet — 6

*Item included in the Kit

Day Six

- Things you will need:
 - Choose one or two activities from Student's Guide:
paper lanterns, dragon parade or small moon cakes
(yuan xiao)
 - Prepare the materials listed accordingly
 - *Lanterns
- Lantern Festival text
- Display lantern
- Selected activities

*Item included in the Kit

IX-12

DISCUSSION/WORKSHEET— 1

1. Please list some holidays and festivals you know that are generally celebrated in America.
2. Why are these festivals celebrated?
3. How are these festivals celebrated?
4. Please list some ethnic holidays you know: Greek, Japanese, Armenian, Polish, Spanish, Black, etc.
5. Why are these ethnic holidays celebrated?
6. How are these ethnic holidays celebrated?
7. Please compare all these holidays with Chinese festivals.
What are the similarities:
What are the differences:
8. Find the dates for the Chinese festivals on the solar calendar by using the Concordance Chart.

ZODIAC CALENDAR (A)

Can you fill the blanks?



IX-14

ZODIAC CALENDAR (B)

Please figure out the years in between.



DISCUSSION/WORKSHEET— 2

1. How many days are there in a lunar year?
2. What is the difference in days between a lunar and a solar year?
3. Can you figure out why the intercalary month must be inserted seven times every nineteen years?
4. If you, your father and your grandfather are all born in the year of Rooster, what are the respective ages most likely to be? (There could be more than one answer.)
5. What are the Chinese zodiac animal signs for your family members?
6. What is the Chinese zodiac animal sign for the year 2000?
7. What is your sign? What are the characteristics?
8. What is your horoscope in today's newspaper?
9. Please compare your Chinese zodiac characteristics with horoscope today.
10. Please write a passage to describe yourself using the Chinese zodiac and your horoscope as reference. How accurate do you think they are?
11. Next year, what is the date of the lunar New Year on the solar calendar?

SUGGESTED ACTIVITIES

- Make a calendar of year _____ and include lunar and solar dates.
- Mark all the festivals and holidays you know.
- Design an almanac similar to the Chinese one.

WORKSHEET— 3

1. How is a baby's birth celebrated in your family?
2. Who named you?
3. Why are you named _____ ?
 your name
4. What does your name mean to you?
5. How is generation indicated in English name?
6. Please write down the nicknames you've been called.
7. If you could pick a name for yourself today, what name would you choose, why?

DISCUSSION/WORK SHEET— 4

1. How is your birthday celebrated in your home?
2. Describe the most recent birthday celebration you participated in.
3. Compare and contrast with the Chinese birthday celebrations.

DISCUSSION/WORKSHEET — 5

1. When/if you choose a partner in marriage, which of the following will you consider most important?
 - A. Number them, the most important 1, the least important 8.
 - B. What is considered important in a Chinese family?

Money

Personality

Health

Power

Belief and religion

Level of education

Love

His/her family

2. What is the purpose of a funeral?
3. What kind of service is held in your family when someone dies?

DISCUSSION/WORKSHEET — 6

1. Are there any rituals in your family that are similar to Qing Ming rituals?
2. Why is Qing Ming Festival celebrated?
3. How is it celebrated?
4. Where do you see the symbols used in other ethnic celebrations?
5. Is there any festival you know that is equivalent to Qing Ming?
6. What is the place of family in Chinese society?
7. How important is your family in your life?
8. In what ways does your family remember the family ancestors?

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CHINESE CELEBRATIONS

STUDENT'S GUIDE

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CHINESE CALENDAR AND CHINESE ZODIAC ANIMAL SIGNS

Chinese Calendar

The Chinese use both lunar and solar calendars. All Chinese festivals are based on the lunar calendar. However, there are twenty-four "sections" or "joints" which occur every fifteen days throughout the year based on a solar reckoning. These "sections" or "joints" serve as a guide for farmers and peasants to indicate the proper times for sowing and harvesting; it always gives the proper days for the winter solstice or summer solstice, for "entering Autumn" or "the coming of the frost". This is known as the farmers' almanac. Farmers use these seasonal dates which correspond almost exactly with the Western solar calendar.

For thousands of years, the Chinese have marked the passage of time by the phases of the moon. The lunar year consists of twelve months, or "moons". The word "moon" (月 yue) is also the Chinese way of saying month. Each "moon" has twenty-nine or thirty days. Because these months fail to make the required total of 365½ days in a solar year, a complete extra intercalary* month (run yue) is added every thirty "moons" or so to keep their measurement up to date with the movements of the sun. This intercalary month must be inserted seven times every nineteen years. It does not come as an extra month at the end of the year, but is simply inserted between two other months. In other words, during a year when intercalary month occurs, there may be two successive fifth, sixth or other two months one following another

*intercalary—adj. Having such a day or month added to the calendar to make the calendar year correspond to the solar year.

2

The first and twelfth months can not be duplicated in this way.

The first day of the Chinese New Year falls on the first day of the new moon after the sun enters Aquarius*. However, it has not always been made to begin at the time of year that it does today. In the Zhou Dynasty (1122-255 B.C.), the first month began at the time that the eleventh month begins today. The determination of the calendar has always been carefully guarded as a royal privilege, and sometimes had important political implications. Since 104 B.C., the calendar has remained unchanged.

Chinese Zodiac Animal Signs

Unlike the Western Zodiac, which is divided into twelve months, the Chinese zodiac is a twelve year cycle. Each year is named after an animal. The animal which represents the year of a person's birth becomes his or her animal signs. Twelve animals form a zodiac cycle. Every twelve years marks the beginning of a new cycle.

The Chinese zodiac animals are: rat, ox, tiger, rabbit, dragon, snake, horse, ram, monkey, rooster, dog and boar. For centuries, the Chinese believed that a person's animal sign determined much of his or her character and destiny. Decisions about such important issues as friendship, marriage and business were almost always made according to the guidelines of one's animal sign. Today, however, most Chinese people take it no more seriously than most Americans take Western zodiac. The zodiac descriptions must not be considered as true predictions and omens in one's future.

*Aquarius— a constellation in the equatorial region of the southern hemisphere near Pisces and Aquila.

X-4

Zodiac Personality Characteristics

Year of Rat



People born under this sign are clever, optimistic and known for their charming and resourceful natures. They tend to have a great deal of ambition, integrity and persistence. Naturally thrifty, they can adapt easily and take joy in all.

Year of Ox



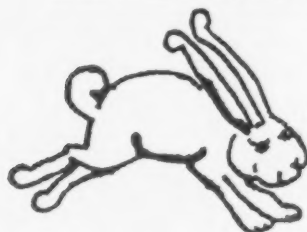
Those who were born in the year of ox are strong, dependable, warm, honest and very patient. They work hard, speak little and are extraordinarily good with their hands.

Year of Tiger



Determination, independence, loyalty and thoughtfulness are the traits of people who were born under this sign. They are also deep thinkers and good providers.

Year of Rabbit



Persons born under this sign are warm, considerate and are usually welcomed, respected and trusted by others.

Year of Dragon



The dragon is supposed to be conservative. People born in this year are given the gifts of health, energy, courage and sensitivity. They are believed to have the potential to be rulers.

Year of Snake



Unlike the Western snake, the Chinese snake is said to be blessed with three virtues: subtlety, tenacity and agility. Therefore, people born under this sign are extremely intelligent, talented and sympathetic to others. They are personally attractive and capable of making sound judgments.

Year of Horse



Those born in the year of horse have an open personality. Their attitude tends to be positive. They are sports-loving, cheerful, independent and very popular.

Year of Ram



People born under this sign are elegant, creative, careful and very gentle. They are usually dedicated and satisfied with the things they do.

Year of Monkey



The characteristics of the persons born under this sign are charming, nimble-minded, knowledgeable and adventurous. They have plenty of common sense and curiosity. They are very clever and skillful.

Year of Rooster



People born under this sign are deep thinkers. They are very firm, confident, industrious and ambitious. They are also quick and brave, extremely devoted to their work.

Year of Dog



Persons born this year have deep sense of duty, loyalty and humor. They are fast to learn and very easy to win other's confidence.

Year of Boar



People born under this sign are kind and affectionate. They are intelligent, protective and wholeheartedly devoted to causes.

Chinese Almanac

The Chinese Almanac included in the kit is a very popular book. It contains predictions of harvest, fortune-telling, talismans and lucky days for the normal activities of life.

The Almanac, as it is told, dates back to the emperor Yao who in 2254 B.C. ordered his astrologers to determine the solstices, equinoxes, and fix the seasons so that the farmers might know when to plant crops. A special board of mathematicians annually prepared the document which was submitted to successive emperors before distribution.

The first twelve pages are printed in red. It starts with a crude woodcut of a boy bearing a branch and leading the "Spring Ox". This is the symbol of "Entering Spring" section which falls on the 5th of February and inaugurates the farming year. On page 12 of the Almanac are given the lucky days for travelling in the First Moon.

The rest of the book is in ordinary black type, starting with a page giving four woodcuts of Huang Di (黃帝) whose body is variously partitioned by the four seasons and the twelve animal signs, by which an individual can consult the omens associated with the time of birth. On the whole it is luckier to be placed above than below the belt.

The 14th page gives the twenty-four solar sections

(or joints) and breaths of the year at which the fortnightly changes in the weather occur. The following pages give the days when it is lucky to visit a barber, to set a bed and mass of miscellaneous information.

A great deal of space in this Chinese Almanac is devoted to fortune-telling, from palmistry to positions of face moles, shape of face etc. The Chinese divide the face into three parts, the forehead representing Heaven, the chin Earth, and the nose human inhabitants. The forehead should be wide, and the rounder the better as it means a happy childhood and early distinction. The chin should be wide and square for longevity, but fame will be achieved only later in life. The nose should be straight and central, nostrils not too small, as on this feature depends the worldly prosperity of the owner.

The next ten pages of the Calendar are also devoted to fortune-telling by dates, five coins and twenty-eight constellations respectively. The divination by coins is a game of pitch and toss, the coins being arranged in a vertical row of heads and tails. The fates for thirty-two combinations are printed on the left of each illustration, ranging from all heads to all tails.

A list is given of the Hundred Names, under which practically all Chinese families are classified. These originally corresponded with the counties, and in each district everyone had the same clan name.

The book then contains the telegram code for nearly 8000 Chinese characters; the "One Thousand Characters" in four writing styles.

There is a section of "Twenty-four stories of filial piety" with illustrations. Some moral precepts are then offered.

Examples are given of modes of address and the working of invitations for formal occasions, weddings, and banquets.

Almost at the end is the most sought-after information on which some Chinese base his/her daily actions. This is the day-to-day summary of what is lucky, unlucky, do's and dont's.

The book ends as it began, but the Spring Ox for the following year is printed in black, instead of red. Directions for wooing luck, wealth and longevity complete the volume.

PRINCIPAL ANNUAL CHINESE FESTIVALS

<u>Chinese Lunar Calendar</u>	<u>Name</u>
1st of 1st month	New Year's Day occurs between Jan. 21 and Feb. 19th.
15th of 1st month	Lantern Festival
3rd of 3rd month	<u>Qing Ming</u> Festival of Pure Brightness, about Apr. 5th.
5th of 5th month	Dragon Boat or "Upright Sun" Festival, end of May or early June
15th of 7th month	All Souls' Day, early September
15th of 8th month	August Moon or Mid Autumn Festival
9th of 9th month	Hill Climbing or "Double Ninth" Festival
1st of 10th month	Time of Sending Winter Clothes to Ancestors (<u>Song Han I</u>)
8th of 12th month	Eighth Day of the Twelfth Month Gruel (<u>La Ba Zhou</u>), offerings made to ancestors as thanksgiving for good harvests.

THE TWENTY-FOUR SOLAR "SECTIONS"
OR "JOINTS" OF THE YEAR

Approximate Date in
Western Calendar

Feb. 5th	Entering spring
Feb. 19th	Spring rains
Mar. 6th	Feast of excited insects
Mar. 20th	Vernal Equinox, beginning of spring
Apr. 5th	Clear and bright
Apr. 20th	Grain rain
May 5th	Entering summer
May 21st	Grain fills
June 6th	Grain in ear
June 21st	Summer Solstice, beginning of summer
July 7th	Slight heat
July 23rd	Great heat
Aug. 8th	Entering autumn
Aug. 23rd	End of heat
Sept. 8th	White dews
Sept. 23rd	Autumn Equinox, beginning of autumn
Oct. 8th	Cold dews
Oct. 23rd	Hoar frost falls
Nov. 7th	Entering winter
Nov. 22nd	Early snow
Dec. 7th	Great snow
Dec. 21st	Winter Solstice, beginning of winter
Jan. 6th	Slight cold
Jan. 21st	Great cold

Concordance of Lunar and Solar Calendars from 1979-1984

By using this concordance, one may easily calculate the date on the solar calendar for any festival mentioned previously. In the first column appear the months of the lunar calendar of each year. The asterisk (*) indicates that month is intercalary. In the second column appear the dates on the solar calendar upon which the first day of the corresponding lunar month falls.

1979 (Ram)		
Lunar	Solar	
1	Jan.	28
2	Feb.	27
3	Mar.	28
4	Apr.	26
5	May	26
6	June	24
*6	July	24
7	Aug.	23
8	Sep.	21
9	Oct.	21
10	Nov.	20
11	Dec.	19

1981 (Rooster)		
Lunar	Solar	
12	Jan.	6
1	Feb.	5
2	Mar.	6
3	Apr.	5
4	May	4
5	June	2
6	July	2
7	July	31
8	Aug.	29
9	Sep.	28
10	Oct.	28
11	Nov.	26
12	Dec.	26

1983 (Boar)		
Lunar	Solar	
12	Jan.	14
1	Feb.	13
2	Mar.	15
3	Apr.	13
4	May	13
5	June	11
6	July	10
7	Aug.	9
8	Sep.	7
9	Oct.	6
10	Nov.	11
11	Dec.	4

1980 (Monkey)		
Lunar	Solar	
12	Jan.	18
1	Feb.	16
2	Mar.	17
3	Apr.	15
4	May	14
5	June	13
6	July	12
7	Aug.	11
8	Sep.	9
9	Oct.	9
10	Nov.	8
11	Dec.	7

1982 (Dog)		
Lunar	Solar	
1	Jan.	25
2	Feb.	24
3	Mar.	25
4	Apr.	24
*4	May	23
5	June	21
6	July	21
7	Aug.	19
8	Sep.	17
9	Oct.	17
10	Nov.	15
11	Dec.	15

1984 (Rat)		
Lunar	Solar	
12	Jan.	3
1	Feb.	2
2	Mar.	3
3	Apr.	1
4	May	1
5	May	31
6	June	29
7	July	28
8	Aug	27
9	Sep.	25
10	Oct.	24
*10	Nov.	23
11	Dec.	22

FAMILY CELEBRATIONS

Celebration of Birth and Naming of the Newborn Child

The welcome extended to a new baby by the family members starts as soon as the news of the pregnancy is known. A pregnant woman is said to "contain happiness" (有喜 you xi).

The whole household, from the elders to the young, congratulate the expectant parents and give them their best wishes. Members of the older generation pass their experience on and speak with authority on the do's and don't's regarding pregnancy. The expecting mother is advised to look at beautiful things, listen to pleasant music, and eat food that is not too spicy. It is also suggested that she should try to keep a calm disposition, not to get angry or lose her temper. All the women get busy sewing and knitting clothes and beddings for the baby. The children are also touched by the mood of expectancy and sense their own importance in the family.

Finally the baby is born. The good news passes around quickly. Red eggs (hard boiled eggs dyed by red food color) are sent along with the announcement by the family members of the newborn baby to friends, relatives and neighbors.

Although the baby is newly born, the child is considered one year old for the gestation period is just about that long. When the baby is one month old, a party is held to celebrate the fact that the baby has passed the period of the infant mortality. Everyone brings presents of gold,

money, clothes, toys, and good words symbolizing long life, health, and wealth.

At this party special foods are served:

Red eggs for happiness and perfection,
Steamed bread for rising prosperity,
Candies and fruits for sweetness and freshness,
Noodles for long life (the endless noodle!)

The baby is dressed in red and passed among the arms of guests.

During the party the baby's name is announced. The honor of naming the baby usually goes to the head of the family or a close relative who is respected for his scholarly achievements.

As a rule, a Chinese name contains three Chinese characters. The first character is the family name (surname). The middle and third characters make up the so-called first name or given name. For most people, either the middle or the third character represents their generation. In other words, all the family members who belong to this same generation bear a particular character in their names. This leaves only one character to choose when naming a new born baby.

The generation names may be chosen by a family head or a family leader generations ago. They are either from famous quotations or original couplets. The characters usually mean or symbolize virtue, morality, aspirations, beauty or perfection. For example:

A Quotation from Confucius' Saying:

Generation 1	修	<u>xio</u> - cultivate
Generation 2	身	<u>shen</u> - personal life
Generation 3	齊	<u>qi</u> - regulate
Generation 4	家	<u>jia</u> - family life
Generation 5	治	<u>zhi</u> - administer
Generation 6	國	<u>guo</u> - country affairs
Generation 7	平	<u>ping</u> - make peace of
Generation 8	天	<u>tian</u>
Generation 9	下	<u>xia</u>

> the whole world

A Couplet

Generation 1	孝	<u>xiao</u> - filial piety
Generation 2	仁	<u>ren</u> - love and kindness
Generation 3	起	<u>qi</u> - build
Generation 4	家	<u>jia</u> - family
Generation 5	忠	<u>zhong</u> - faith and loyalty
Generation 6	義	<u>yi</u> - justice and righteousness
Generation 7	建	<u>jian</u> - found, build
Generation 8	國	<u>guo</u> - country

Example 1: Generation 4 in Ding (丁) household:

丁 家 元	(Ding Jia yuan) — Ding family's first born
丁 家 玉	(Ding Jia yu) — Ding family's jade
丁 家 美	(Ding Jia mei) — Ding family's beauty
丁 家 才	(Ding Jia cai) — Ding family's talent

These four may be brothers, sisters or cousins all in the same generation in the Ding family. They all share the same middle character.

Example 2: Generation 6 in Wang (王) household:

王 尚 義	(Wang Shang yi) — Wong promotes justice
王 明 義	(Wang Ming yi) — Wong understand justice
王 愛 義	(Wang Ai yi) — Wong loves justice
王 信 義	(Wang Xin yi) — Wong believes justice

These four names represent four members in Wong household who belong to the same generation. They share the same third character.

Furthermore, a multigenerational example is as follows:

In Ding (丁) household:

Generation 1:	丁	修	全	(Ding Xio quan)	Ding cultivates perfection
	丁	修	仁	(Ding Xio ren)	Ding cultivates love
	丁	修	德	(Ding Xio de)	Ding cultivates morality
Generation 2:	丁	身	健	(Ding Shen jian)	Ding's personal health
	丁	身	智	(Ding Shen zhi)	Ding's personal wisdom
	丁	身	善	(Ding Shen shan)	Ding's personal goodness
Generation 3:	丁	齊	心	(Ding Qi xin)	Ding to be one (regulates) heart
	丁	齊	力	(Ding Qi li)	Ding to be one force
	丁	齊	備	(Ding Qi bei)	Ding to be all ready
Generation 4:	丁	家	元	(Ding Jia yuan)	Ding family's first born
	丁	家	玉	(Ding Jia yu)	Ding family's jade
	丁	家	美	(Ding Jia mei)	Ding family's beauty
	丁	家	才	(Ding Jia cai)	Ding family's talent

Affectionate nicknames are common.

For instance:

寶貝	(bao bei) - precious one
乖 乖	(guai guai) - good little one
心 肝	(xin gan) - heart and liver, sweetheart
小 豆 兒	(xiao dour) - little pea
小 牛	(xiao niu) - little ox (when the baby is born in the year of ox)
小 虎	(xiao hu) - little tiger (when the baby is born in the year of tiger)

and so on.

Birthdays

It is Chinese custom to give special importance only to the first birthday and to those after fifty. On these occasions people hold a special ceremony to give presents. On other birthdays a small family celebration is held, but no presents are given — at least, certainly not by elders to youngsters — so that children do not develop the habit of looking forward to birthdays. Most families will celebrate these birthdays by eating special foods, such as noodles which symbolize long life, steamed bread for growth and hard boiled eggs for perfection. Older children are expected to show their appreciation to their parents on this day for their gift of life. Some grownups even fast on their birthdays in order to remember the pain and hardships their parents went through to bring them up. Those whose parents are deceased give their ancestors special respect on their birthdays by burning incense or offering food in front of ancestral tablets.

Story 1: My Nephew's First Birthday

(Reprint with permission. Excerpt from Chiang Yee,
A Chinese Childhood. The John Day Co., New York, 1952,
p. 203-205)

When my baby nephew was approaching his first birthday, all aunts and older girl-cousins busied themselves with the making of hats, shoes and clothes. My sister, as godmother, had to make a special effort. Altogether, on that first birthday, as many presents came as at the baby's birth. My sister-in-law's family sent a large number of presents, but this time nothing much in the way of food-stuffs. A large number of guests were invited. My baby nephew was beautifully dressed in red and green embroidered silks. He had a pair of new shoes embroidered with tiger heads by my sister. The small tuft of hair left in the middle of his forehead was just long enough to be tied with a coloured silk ribbon. After the incense-burning, my sister-in-law held him in her arms and tried to make him bow three times before the ancestral shrine. Then he was set in the centre of a huge round table, in the midst of an assortment of articles representing the various professions he might enter — inks, brushes, an abacus, a sword, scissors, a very small hammer, an official seal, herbs and so on. He was encouraged to pick up anything he liked. This is called the "Grasping celebration of the first year of age." At first he did not know what was expected of him, and stared around inquiringly at the assembled company. Then, seeming to realize that we all waiting for him to do something, he stretched out both

hands towards the nearest object. But without touching it he drew back again and laughed at us. This made everybody laugh too and impressed me greatly; I wish I could find expressions to describe his delightful laughter. After a while he picked up a green herb, which was actually not very near him. Grandmother smilingly announced that he would be a medical man when he grew up. My third great-uncle, the medical member of our family, smiled encouragingly.



The child is grown up now, but he has never thought of becoming a doctor, though my brother, before he died last year, advised him to study medicine. The advice, however, did not, I think, arise out of recollection of this incident of the child's first birthday!

I, the boy's uncle, did more for him in his babyhood than I am afraid I did in his boyhood or early manhood. My sister-in-law and the baby's nurse were always very kind to me, and I tried in return to help them when I could. When I got back from school one or other of them generally asked

me to look after the sleeping infant and let them have a little time.

I do not remember noticing any difference between the treatment of girls and boys in my home. Until they were more than ten years old both received precisely the same care. My third elder cousin's first baby, for example, was a girl, and she was treated exactly as my baby nephew. The same celebration was held on her first birthday, and the thing she picked up was supposed to show the career of her future husband.

Story 2: Double Seventieth Birthday

(Reprinted with permission. Excerpt from Chiang Yee, A Chinese Childhood. The John Day Co., New York, 1952, p. 182-186.)

The celebration of my grandparents' "Double Seventieth" birthday was quite an affair. It was customary for a grandfather at seventy and a grandmother at sixty to have particular notice taken of their birthdays. In the case of my own grandparents, all I knew was that I was to wear new clothes and to have special things to eat. It was only later that I discovered that my grandfather was seventy-four and my grandmother sixty-six in that year, and that accordingly they had combined to celebrate a "Double Seventieth" birthday. The celebration actually took place on Grandmother's birthday, which was about a month later than Grandfather's.

Three halls were repainted and a huge Chinese character signifying "longevity" ( shou), made of gold paper sewn on a large piece of red satin, was hung on the back wall of the third hall under the ancestral shrine. The pictures on the side walls were changed for others whose subjects had some connection with long life. Actually most of them were scrolls bearing congratulatory poems presented by friends of the elders and of my brother. All the chairs in the halls were given embroidered covers and cushions, and in the third hall a thick red carpet was spread on the floor. From the beam in the first sky-well was hung a pair of large red candles, each of which bore four golden characters, one side

saying "Happiness as large as the Eastern Sea" and the other "Longevity as old as the Southern Mountain". A beautifully embroidered curtain with a Taoist legendary story was hung in the second hall. In each there were four silk lanterns and a big round one in the middle. On some of the pillars were pasted strips of red paper with couplets in Chinese calligraphy. All this presented a gay picture from the entrance-gate.

Printed red invitation cards were sent out, and about two days before the birthday presents began to arrive in a continuous stream. Beside scrolls of Chinese writing and painting, the most common present was two large dishes of uncooked food: one of Chinese noodles, symbolizing a life as long as the endless noodle, and the other a large number of hand-made wheat peaches as in the Taoist legendary story, also symbolizing longevity. They were beautifully made and well arranged in the dishes. During the two days before the birthday a quantity of these pairs of dishes were showered on Grandmother and Grandfather. One of each kind was set on the square table in front of the golden character "longevity".

In the afternoon of the day before the birthday there arrived a special present consisting of a huge wooden board, perfectly varnished and bearing big characters: "living together from seventy on". On the right-hand side were the names of my grandparents and on the left the names of the senders. The characters were all engraved in gold. This board was hung at the top of the back wall of the second hall. After this the celebration really began; but of this first part of it I remember little, for being tired with all the excitement, I went to bed early.

Next day, about noon, the guests began to arrive. By the entrance-gate sat professional musicians who blew pipes and beat a gong as each guest arrived, thus summoning the elders out to perform the ceremony of welcome. My older cousins and my brother were posted about the house to entertain the guests in the various halls and studies.

When all the expected guests had arrived, a puppet or "shadow" play was given in the second hall. A wooden frame was erected on a table and a piece of thin cloth nailed across it. An operator sat behind the frame and made thick paper figures move to act parts in a story. As each figure moved, someone in the company sang its part. There had to be as many singers as figures. The operator was extremely skillful and the show amused us all very much. The first scene had some connection with the birthday, for it was the story of Lady Ma-gu representing longevity. The singers were friends of my third great-uncle, and were at particular pains to give a good performance; my third great-uncle even took a small part himself as a sign of congratulation to the grandparents.

After the puppet shows babel broke loose, all the guests striving at the same time to offer their personal congratulations. Father and my uncles begged them to desist and just enjoy themselves as much as they could, but they insisted on going to the grandparents' rooms. So, to avoid confusion, two big chairs were placed in the third hall before the golden character of "longevity", and Grandfather took the lefthand one and Grandmother the right, facing the entrance-gate. The family friends then approached to pay their respects, bowing or kneeling once according to age and

generation. The friends of my grandparents and of the third great-uncle bowed, only, to the "Two Old Stars of Longevity" — as, for the occasion, my grandparents were called. Next, the friends of my father and brother knelt. Then came the group of relations with different family names. After them, those with the same family name but resident in different houses. Finally my great-uncle took the lead for the direct descendants, and we all followed, down to the youngest of my generation.

Father had chosen eight younger members of my generation, including myself, to be dressed up as the eight Taoist immortals of the legend. In the story these eight immortals attended the celebration of the birthday of the Western Queen-Mother in the Palace of Heaven. Only one of them was a female, but as there were three girls in the group selected by my father, two of them had to play male parts. We wore paper hats and our dresses were sheets of many-coloured silk. I had a long black moustache on my upper lip, and I remember that it was roughly made and hurt my lip, but the duster that I held in my right hand soon made me forget the discomfort. To carry out the story, one immortal had to be lame and support himself on a stick. The lady immortal was obliged to wear a long, old-fashioned skirt, and the girl-cousin who took the part was not used to it. When we appeared in the hall there was a burst of laughter, and we all, forgetting our parts, ran forward. The female immortal tripped over her long skirt and fell flat on the red carpet. None of us carried out our instructions, but at any rate we all knelt before our grandparents and everybody enjoyed the scene. By the time we got up, I

lost my moustache, someone else had no hat, a third had broken his flower basket, and the dress of a fourth had fallen off.



EIGHT 'YOUNG' TAOIST IMMORTALS

The whole birthday proceedings lasted two or three hours. At the conclusion the Grandparents were very tired and withdrew. A banquet was then held for all the guests and everyone joked and made merry with wine games. At the end of the banquet a bowl of noodles— not rice — was served to each guest as a reminder of the occasion of the feast.

Marriages

Story 3: The Story of a Handsome Young Man

(Reprinted with permission. Excerpt from Chiang, Yee, A Chinese Childhood. The John Day Co., New York, 1952, p. 104-106.)

Near the lake there lived some hundred years ago a family with three charming daughters. The parents were highly cultured and wealthy. Faithful to tradition they wanted a son to carry on the family name and to pay respect to the family ancestors. Having no son they were able, according to custom, to take a son-in-law into the family who would adopt his wife's name. They knew of a suitable man, but unfortunately his family was poor, and he had no social standing. He was, however, very good-looking, with all five organs — eyebrows, eyes, nose, mouth and ears — beautifully formed and placed, hair deep black, and thin hands with long fingers indicating wisdom. In spite of his poor background he behaved in a most gentle fashion. Moreover, he was very clever and had at an early age finished the Four Books and the Five Classics of Confucius. He wrote charmingly, besides working very hard as a servant. Being struck by this young man's qualities, the parents of the three daughters made friends with him, although he did not realize why.

Then they told their eldest daughter that they would like her to marry him. But she answered that she would starve to death if she married such an unworthy beggar,

and asked how he could possibly be good-looking if he wore shabby clothes.

So they tried the second daughter. But the second daughter replied that she could not marry him either, because she would be demeaning herself if she married a man from a family of no social standing.

At last the third daughter was asked to express her opinion. She made no reply for a long time, except to bow her head, overcome with shyness. Then she said that she did not consider riches and social standing more important than character. A young man who had a good character would gain the other things. Her parents were delighted and the betrothal ceremony was arranged.

After the betrothal the third daughter began to dream of her fiance's cleverness, and imagined him becoming a celebrated man in society, and she thought how happy they would be together. Everything about him interested her. The young man, for his part, when he heard that he had been rejected by the two elder daughters, fell desperately in love with the third and resolved not to disappoint her. After a time they married and lived in great harmony. They helped each other, worked hard, and made the family more prosperous than before. Some years later the elder daughter's husband lost his fortune, and he and his wife had to live on the third sister. And the second sister's husband too was unsuccessful and forced to earn a living by fortunetelling, which is beneath the notice of people of any social standing. Consequently the third daughter was praised by everybody in that city, and her two sisters were condemned as those who hate to marry into poverty and only love riches.

Thus the girls are encouraged to marry men with good character, but not necessarily rich. The traditional marriages are mostly arranged by parents or other elders in the family. In some cases after they are introduced, they can have a limited courtship before the wedding.

Story 4: Mai-da's Wedding

(Reprinted with permission. Excerpt from Waln, Nora, The House of Exile. Little Brown Co., Boston, 1933, p. 124-127.)

Friends from a distance, and women relatives and friends who desired to assist in the preparation, began to arrive four days before the wedding day. Courtesy demands that feast food be ready to welcome these guests, so there was continuous bustle and stir in the kitchens a week before the wedding.

With thoughtful consideration, the groom's household sent to the bride's household gifts of wine, cakes, roast geese, braised duck, pickled pork, spiced mutton, sugared nuts, candied fruit, and sweetmeats prepared by their recipes. With equally thoughtful consideration, the bride's family, realizing that early guests would be arriving at the groom's house too, sent gifts of wine, cakes, roast geese, braised duck, pickled pork, spiced mutton, sugared nuts, candied fruits, and sweetmeats made by their recipes. There was a delightful confusion of servants carrying baskets between the two households—in itself a source of happiness, as carriers are tipped each time they deliver a parcel in Chinese homes.

In the forenoon of the day before the bride was sent, bearers in brilliant wedding garments carried Mai-da's dowry to her new home. Musicians played wind, string, and hand instruments at the front and at the rear of this procession. It was ninety-one carrying poles long. Each pole was loaded with what two men could carry. The large furniture was wrapped in red covers. The smaller articles and the wearing

apparel were packed in chests. But a Swiss clock with a bird that sang the hour was carried uncovered so that the village might enjoy it.

A foot man walked behind the procession. He was entrusted with Mai-da's jewel box and with the inventory of her possessions.

On the marriage eve, the "Maid's Feast" was held in the Hall of Hospitality. The hall was decorated with the symbols of happiness and illuminated with scarlet candles. Mai-da's mother presided. Mai-da came to the hall when the first course had been served and poured wine into each guest's cup.

She was dressed, for the last time, in the costume of girlhood. Her hair had been brushed to a blue-black gloss. It hung in a thick plait far below her waist. Her eyes were bright with excitement. She was exquisite in the straight bamboo-green dress made for the occasion.

On the evening before she left home, she burned the incense of farewell in the Hall of Ancestors, and was sent to bed.

The pad-pad of cloth shoes on the dusty road heralded the approach of the bridal chair before dawn. At sunrise the flutes played the "Call for the Bride".

A maid hurried out. She returned to our room to say that the groom's musicians numbered thirty-two. That the bridal chair had eight bearers. That there were two green chairs, each with four bearers: One which had held the groom's aunt, who had the bridal cloak and red handkerchief, and had gone to drink tea with Mai-da's mother.

Also more banner-men than she had been able to count, as they moved about so much. Bearers, musicians, banner-men, all in new wedding coats of scarlet satin, with heavy thread-of-gold embroidery.

A cousin came to say that the bridegroom had arrived, and was now kneeling before the elders, making formal request for their daughter to "complete himself," and would soon return to his homestead to await Mai-da.

The wedding dress was slipped over Mai-da's head, adjusted. It was admired by all the women and children who were now clustered in the room, in the doorway, and around the window.

It was noon when Mai-da came to the hall. She bowed to the guests. She knelt in farewell to the elders and to her parents. Her father fastened the groom's cloak about her shoulders. Her mother dropped his handkerchief as a veil over her face. The family cried, "May you be as happy as the maid from Canton!" Crackers were fired in loud explosion. Mai-da was lifted into the bride's chair. The chair was closed. The sealing papers were fastened.



THE BRIDE'S CHAIR

The bride's procession passed out of the house of her girlhood.

The bride's family, gathered from far and near, feasting and talking and playing table games to pass the time, waited until the invitation should come from the groom's family which is assurance that the groom's family are satisfied.

Thus Mai-da went to her husband.

Death

Story 5: Death of My Grandfather

(Reprinted with permission. Excerpt from Chiang Yee, A Chinese Childhood. The John Day Co., New York, 1952, p. 247-252.)

My Grandfather died at the age of eighty-two. He had not been ill, and was in fact feeling so well on the morning of his death that when the servant served him with his lunch of soft food suitable to his age he asked for something harder to eat. He was given a small dish of cooked sweet chestnuts with baby chicken, and he had only tasted a little of this when the servant heard him murmur and, going to him, found he had passed away.

At once Grandmother and all the elders were fetched and messages were sent to those who were out of the house on business. They came to the room weeping loudly. Then a family council was held and each elder was given a special duty. Two aunts were appointed to stay continuously with Grandmother in her chamber to look after her and try to comfort her. The coffin and funeral clothes had all been ready for a long time, and there now remained only the carrying out of the due ceremonies. The whole house was hung with white cloth curtains — white and no black being with us the color of mourning. Tailors were summoned to make a white cotton over-garment for each of us. Some aunts and older cousins made white cotton hats for us all too. I and other boys were given big sheets of white paper on which to copy an announcement of Grandfather's death for pasting on the gates. The death was also announced in the local newspaper.

Grandfather's body was washed, wrapped in several layers of raw silk, and then dressed in the specially made silk clothes. He looked like some old scholar of the Ming Dynasty sleeping there in his room, for the specially made clothes were in the Ming style that he loved. An incense burner was put at his head and incense was kept burning all the time.

In the evening a Taoist priest was asked to perform the ceremony of closing the cover of the coffin. The empty coffin was moved to the middle of the third hall, and every member of the house except Grandmother, who was old and tired, and the very young members like my nephew, knelt in white clothes before it. Four undertakers carried Grandfather's body in a big white blanket with his favorite small jades and many other things. Then two long trumpets were blown, producing a very mournful and moving sound; the Taoist priest murmured a few words; and the undertakers covered the coffin, nailed it up and repeatedly varnished the joints. The thought that we should never see Grandfather's face again made us all weep.

Next, an altar high enough to reach the roof and enclose the ancestral shrine was built. It was all covered with white and on the upper part a portrait of Grandfather, painted by Father, was hung. Below this was placed a tablet bearing the name of the deceased, and under the tablet a square table with a few small dishes of sweets and cakes as offerings, a pair of big white candles and an incense burner.

Next morning friends and relations of the family began to arrive to pay homage to the dead. Most of them brought

presents, such as a sheet of blue satin or other silk bearing the four characters in gold, "Riding on a stork to become an immortal"; or some paper money. Grandfather's sons were posted behind the curtain of the altar, whence they emerged occasionally to return thanks to the friends and relations; his nephews were busy dealing with other matters. A few close relations like my brother-in-law were asked to receive and look after the homage-payers. Three boy-cousins and I stood by the altar to conduct the ceremony for the homage-payers. As they arrived at the house the musicians at the entrance-gate blew their pipes to welcome and announce them. They passed straight to the altar. With each arrival I added a pair of incense sticks to the burner, then the homage-payer knelt down once in front of the altar and once to the place where Grandfather's sons were kneeling. On getting up he bowed once to each side, where the four of us were standing, and we returned the bow. Then, saying no word to any of us, he withdrew. On his way to the second hall he was given a sheet of folded white cloth as a token that he was returning from paying homage. In the second hall two members of the family asked him to stay to dinner. If he refused, the invitation was repeated in the first hall. If he could not stay, an announcer instructed the musicians to blow the pipes again as he left. The tune was different this time so that no confusion should arise as to whether the person was coming or going. Unlike ourselves the homage-payers wore ordinary gowns with a black jacket. The ceremony of paying homage went on all day and nearly all night, for our family had very many friends, and my brother, who was prominent in local society

at that time as the head of the local education authority, had an extra number. Some of the intimate friends and closer relations stayed for the dinner, which was different from and simpler than that for wedding occasions.

When we thought that the last homage-payer had been, arrangements were made for the ceremony of "Reporting to the Ancestors". The altar was taken down. Incense was burnt at the ancestral shrine, and again every member of the house except the youngest knelt down. An account of the event written by my brother in the old rhythmical style was read aloud by a relation, by way of informing the ancestors that Grandfather had joined them and that the coffin would be taken to the ancestral cemetery the following day.

The preparations for the funeral procession had then to be made, and this was a heavy task. I remember that my elders hardly slept at all that night.

The long procession moved very slowly. In front a young workman wheeled a huge paper "God of Leading-the-Road". Then came a red silk thirty feet long with Grandfather's name and age pasted on it in characters made of gold paper. Four paper animals, a blue lion, a white elephant, a unicorn and a tiger, followed, and after them came my brother-in-law, as one of the closest relations, riding a decorated horse. Next followed, in order, seven Buddhist monks wearing coloured robes, twelve paper figures of the flower gods and goddesses, a decorated wooden bower containing a portrait of Grandfather, eight Taoist priests also in coloured robes, and a green sedan-chair containing Grandfather's tablet held by my brother as the first grandson.

After this came the group of guests and then the family, all of whom wore white clothes bound round with a long strip of white cloth. At last the coffin, still supported by the sixteen undertakers, appeared, draped with a silk cover embroidered at the top with a stork and at either end with the head and tail of a dragon. Those ladies of the family who could not walk were carried in sedan-chairs behind the coffin in order of generation and age. My grandmother could not accompany them, so two aunts stayed at home to look after her. The procession passed through the high street watched by a big crowd on both sides. From time to time we stopped so that homage might be paid by the owners of houses on our route. Progress was inevitably slow. When we passed through the east gate of the city wall, from where the coffin was to be taken to our ancestral cemetery in the hills, the guests were asked to return and my elders knelt on the ground as a sign of thanks to them. After they had gone, all the symbols and images were also sent back. Only the male elders followed the coffin to the hills for the burial service.

At home Grandfather's tablet was put on a table underneath the ancestral shrine. An oil lamp and incense were kept continuously burning; anyone in the house who happened to be near was expected to help in tending them. The family was in mourning for a year, at the end of which time the tablet was put into the shrine with special rites. According to Confucius, there should be three years of mourning, but in practice the period had been shortened. During mourning the business of the family went on as usual, but no female elder wore jewels or bright-coloured silks; no sort of entertainment such as a spring party was held; wedding arrangement

were postponed; and we had to write our couplets for the New Year Festival with white chalk on blue paper instead of in black ink on red paper. We were really in mourning.

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QING MING FESTIVAL

Qing means "pure, clear"; and ming means "bright", and Qing Ming, "pure brightness", signifies that the weather is suitable for going out into the countryside to visit the ancestral graves. Qing Ming Festival, which occurs one hundred and seven days after the winter solstice, is not only the festival for "sweeping the graves", but also the celebration of spring, the rebirth of life. On this day, while the first signs of spring blossom forth, the plowed earth revives and prepares to receive the spring planting. The Chinese people while looking toward the future, also turn their thoughts back to those family members who lived and died before them.

Qing Ming, the sweeping of ancestral graves, symbolizes this concern and reverence for the dead. But to the Chinese it is not a time of grief, rather it is a time of awareness of their roots and celebration of every aspect of life.

Early in the morning of Qing Ming, the whole family sets out for the cemetery carrying boxes and baskets of paper money, incense sticks, firecrackers and foods of all kinds as offerings for their ancestors. One member of the family may have gone ahead earlier to trim the grass on the ancestral graves and to clean up the area around them. When the rest of the family arrives, they all gather first to arrange the food they have brought on the offering table before the grave. Then the head of the family reads the offertory words. After this, the whole family kneels in order of their generation and age, burning stacks of silver-coloured paper money.

The mood of the festival varies from family to family. If, for example, the family performs ceremonies for ancestors who have been dead for many years, they usually feel a warmth and kinship with those of the same blood line. Here parents take their children to the cemetery to tell them stories of their ancestors. However, for persons mourning over a fresh grave, the visit is a very sad occasion.

The procession to the cemetery on Qing Ming is itself a lively affair. In the old days, Qing Ming provided a rare opportunity for women to wander from the household and enjoy the country. This poem expresses it well:

In the first moon (month) we enjoy the lanterns,
In the second we fly on kites,
In the third moon (month) we see pretty girls
visit the graves.

It is told that this customary pilgrimage to the ancestral tombs can be traced back to the time of Tang Emperor Gao Zu during the 7th century. When Emperor returned home after long years of fighting to win the imperial throne, he discovered that his mother, who had died in his absence, had been buried in an unmarked grave in the cemetery. As he stood in the midst of neglected graves not knowing where she lay, a gust of wind blew open his robe and chilled him to the bone. Not knowing what else to do, he scattered a handful of sacrificial paper money into the wind. When the wind subsided, he noticed that all the paper money had come to rest on one mound. Gao Zu knew this is to be his mother's grave. Since that time, Qing Ming has been an annual celebration.

The celebration of this important Chinese festival is still observed faithfully each year. The Chinese festival is their responsibility both as individuals and as a group to preserve their heritage from the past and hand it on to succeeding generations. Such practices as burning paper money and offering sacrifices at the grave are expressions of heartfelt emotion, of the gratitude of a people for the magnificent legacy their ancestors have given them. In addition to the solemn observances of ancestral grave sweeping, Qing Ming also calls for recreational activities. The practice of swinging and stilt-walking on Qing Ming are popular forms of exercise and recreation. Cooped up inside all winter long, young maidens often sporting branches of willow or forsythia, peach, plum and apricot blossoms will ride on swings and engage in other forms of fun and games. The parks and fields fill with spring strollers, some bringing snacks and food on their way to a quiet spot for a picnic outing, some sipping wine while attempting to describe with a few lines of verse, such as:

North hills, south hills, fields upon fields of tombs.
Qing Ming Day: rites, offerings, much hustling about.
Paper-ashes blown into white butterflies.
Blood with weeping, now red with azaleas.
At dusk vixens sleep upon some graves.
Sons and daughters return in laughter before a lamp.
In our life, wine, wine is a must. A must—
Has one drop ever got to the nine springs?

On the surface, perhaps, Qing Ming has changed somewhat in the twentieth century. Girls going to the cemeteries, for instance, do not attract the attention they did in former times. But basically, the Chinese still esteem Qing Ming as much as before, and observe the customs of bygone days. This attitude of reverence for one's ancestors is something that the Chinese people have never lost. It symbolizes the traditional family bonds and represents the high sense of duty to one's family.

Symbols Used in Ancestral Respect

Candles for light and warmth

Incense for fragrance, smoke ascending to the recipient

Firecrackers to drive away evil spirit

Flowers for life and beauty

Food: Fruits (such as orange) represent fertility

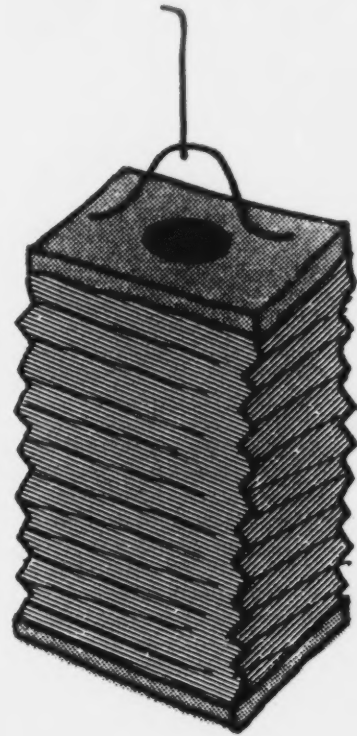
Steamed bread for growth, rising

Paper money for giving, prosperity

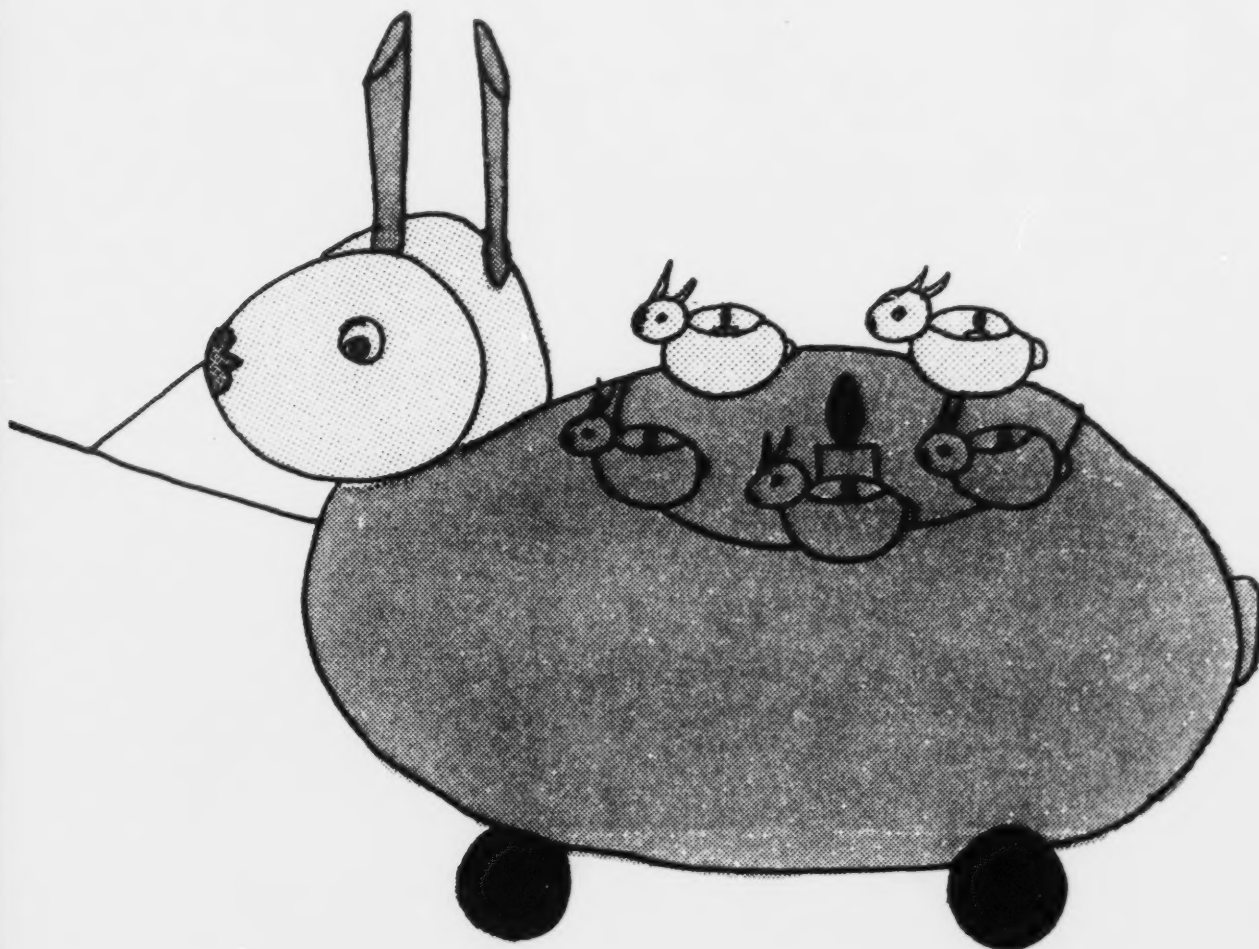
Kneeling, bowing as a respectful sign of greeting

LANTERN FEATIVAL

The Lantern Festival started as an ancient ceremonial celebration of the first full moon, welcoming the increasing light and warmth of the sun after the winter's cold. It may also have been a ceremony to bring rain for the spring planting. It dated back more than two thousand years to the Han Dynasty (206 B.C.-220 A.D.), when it was a ceremonial worship in the Temple of First Cause and lasted from the thirteenth to the sixteenth of the first moon (month). It was not until eight hundred years later that lanterns were used in this celebration. They are symbols of light and warmth and used as torches to help find the heavenly spirits. Three hundred years after this, two more days of celebrations were added on to the feast, thus making the period six days of festivities. However, most Chinese people today only celebrate the 15th day of the first moon, thus ending the Chinese New Year Festival Season.

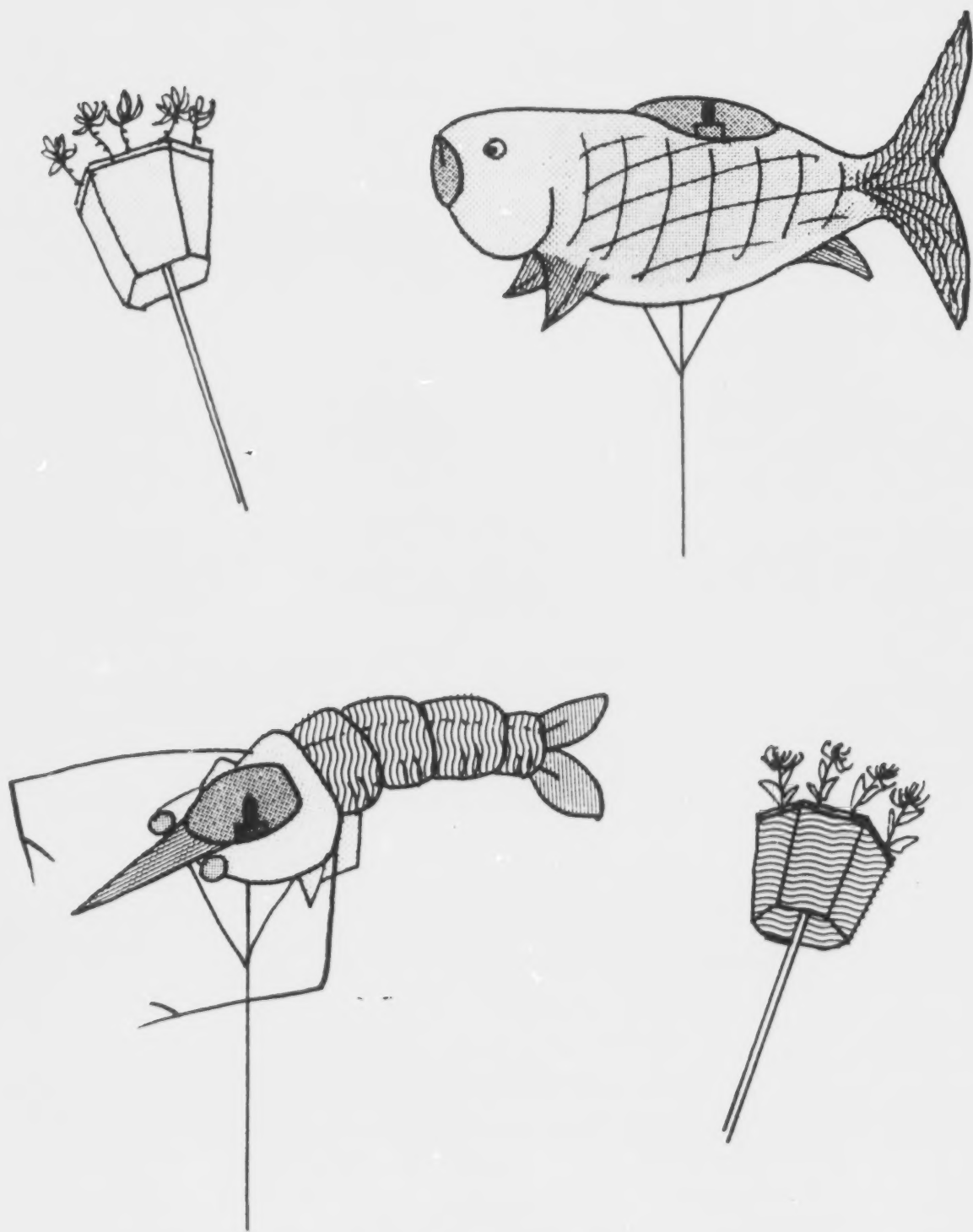


Starting on the tenth or eleventh day of the New Year Festival, people begin to display lanterns and streamers everywhere: store-fronts, homes' doorways, and every possible vantage point. The lanterns are of all colors, all sizes and all shapes: flowers, animals, geometric designs and every conceivable pattern imaginable. They are made of paper, cloth, silk, gauze, glass and transparent horn, decorated or painted with scenes from legends and words of good wishes.



A Hare Lantern

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Lanterns with the shapes of fish, lobster and flower pots
X-50

On the fifteenth day of the first moon, firecrackers are set off to mark the beginning of festivities. The firecrackers and fireworks are of all varieties: "small boxes", "flower pots", "rockets", "peonies strung on a thread", "lotus sprinkled with water", "pinwheels", "falling moons", "grape arbors", and "double-kicking feet" (which explode once on the ground, and then again in the air). While the firecracker manufacturers and merchants are vying with one another in ingenuity and contending as to which shall be more original, the neighbors and households are competing with one another in buying them and dazzling themselves and others.

When night falls, the clear bright full moon hangs above, long shadows of people fall upon the ground. Men, women and children are all full of gaiety and laughter.

The festival ends with the dragon parade. Dragon mythology is almost universal, and all dragons share certain characteristics. As tradition has it, the dragon is a mammoth reptile which is horned, mustached, covered with scales, and possesses claws which resemble an open human hand. Like most other prehistoric reptiles, the dragon was born in water and is amphibious. The most notable quality of the dragon is its quality of transforming itself into various sizes and shapes at will. The creature is also able to make itself seen or unseen, depending upon its mood. Though finless, it can swim under water; wingless, it can soar up to the heavens.

However, the Chinese dragon is far different from the Western dragon which is portrayed in the West as a symbol of the forces of evil, capturing maidens, or

destroying heaths and mountains. In China, the dragon symbolizes all things good — wisdom, justice, dignity, courage, harmony, righteousness, benevolence and good luck. Since earliest times, the emperors of China were referred to as "true dragons". In time the dragon developed primarily into a symbol of the emperor himself and of imperial authority. Practically everything that the emperor used took on the adjective "dragon". Thus, there was a dragon throne, a dragon bed and dragon robes.

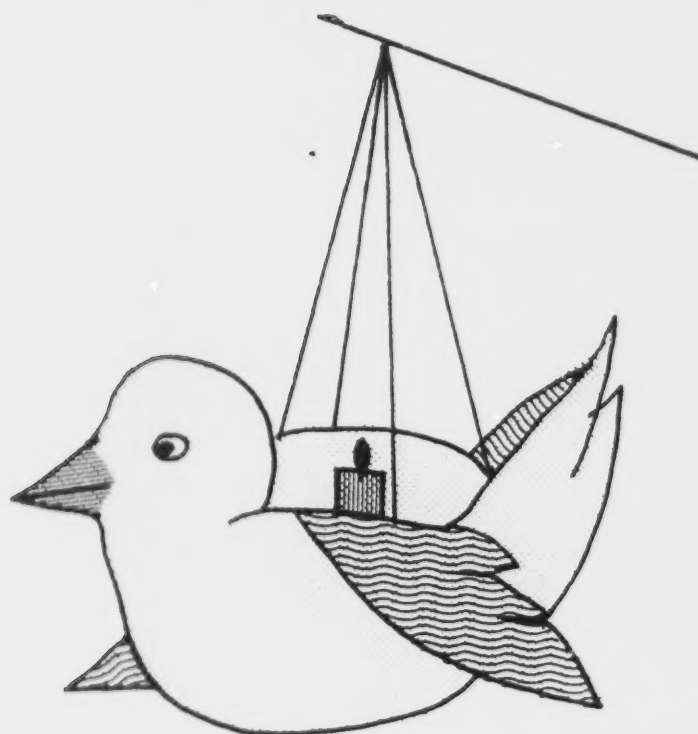
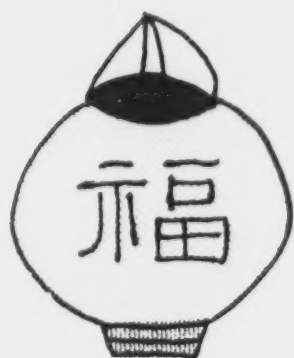
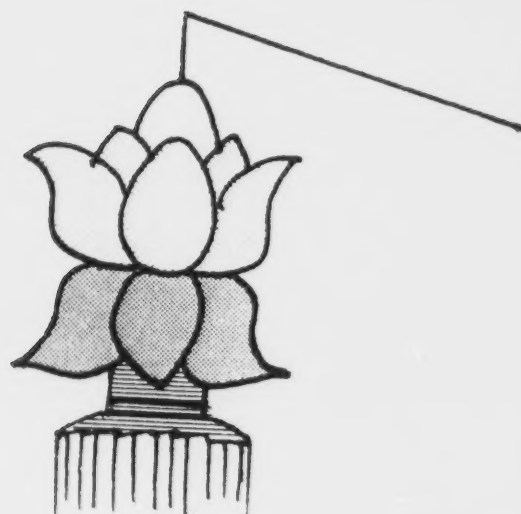
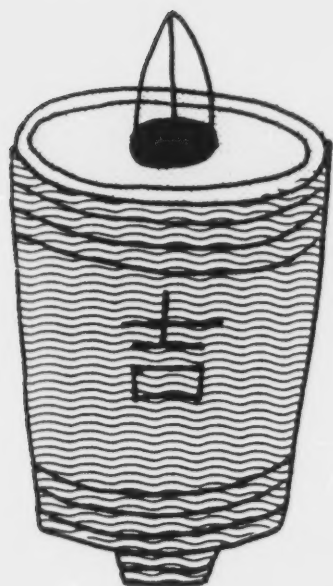
Myths and legends also have dragons charged with certain duties and responsibilities. They control rain, clouds, thunder and the waters, and therefore fertility. On a more human level, the word dragon is used to describe people with exceptionally high talents and abilities.

Hence in Chinese folklore the dragon represents what is best, what is ideal. Its mere presence on the scene signifies an orderly, harmonious world in which moral virtue reigns supreme. Thus, the dragon is frequently called for on festive occasions, especially Chinese New Year and Lantern Festival. It is a symbol of good luck and happiness. Consequently, the dragon parade becomes a symbol of royalty and also signifies strength, goodness and the spirit of change.

A huge model of this mythical creature is formed with bamboo and covered with silk or cloth. It is more than a hundred feet in length, sometimes requiring as many as one hundred and twenty people to carry it on their shoulders, leaving only their legs and feet visible as they weave their way through the crowds on the streets. The buildings along the way are decorated with lanterns. The people carry all

varieties of lanterns and strings of firecrackers which are set off on all sides. It is gala occasion indeed. With this the New Year holidays are officially ended.

On Lantern Festival, there is a special kind of food called yuan xiao to be eaten. They are small round white moon cakes made of rice and glutinous rice flour with various kinds of fillings inside. The fillings can be meat, sugar, bean paste, sesame seed paste, nut meat, and dried fruits. People have parties during which a favorite pastime is guessing lantern riddles. A few days before the festival begins, shopkeepers hang out plain lanterns from which strips of paper with riddles written on them are attached. If the riddle is guessed correctly, the strip of paper is removed and another hung in its place. Sometimes prizes of fruit, candies, or stationery are offered. Today in the era of mass communication these puzzles are also printed in newspapers, and winners' names are announced there as well. People of different regions of China celebrate the festival a little differently. However, similarities can be found in differences.



Lanterns with the shapes of lotus flower,
bird and different geometric designs

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Solve the Riddles

1. Old Mr. Chang, I've heard it said,
You wear a basket on your head;
You've two pairs of scissors to cut your meat,
And two pairs of chopsticks with which you eat.
What is it?
2. Daily we fill it with rice;
It's admired by all whom we meet.
You will find not a crack in my boat,
But you'll find underneath it two feet!
What is it?
3. A bright red flower he wears on his head;
His beautiful coat needs no thimble nor thread;
And though he's not fearsome, I'll have you know,
Ten thousand doors open when he says so!
What is it?
4. What has feet like plum blossoms,
And a pudding-face sweet,
And is taller when sitting
Than when standing on its feet?
What is it?
5. It has eyes and a nose
But has not breathed since birth;
It cannot go to heaven
And will not stay on earth.
What is it?

Answers:
1. a crab
2. duck
3. a rooster
4. a Pekingese dog
5. a dragon kite

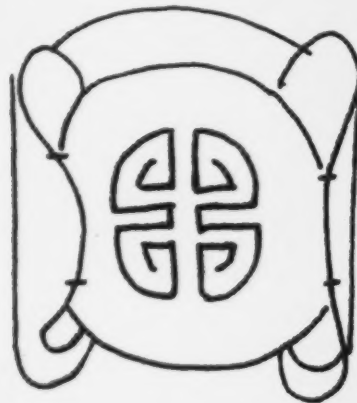
X-55

Paper Lantern*

Paper Plate Lantern

Materials: Four round paper plated
Yarn
Staples
Colored markers

- Methods: 1. Decorate the plates with Chinese design
2. Staple four plates together to form a square shape.



3. On the top part:
a. Punch a hole on the left side of each plate.
b. Insert four long strings of yarn(12" and knotted at one end) through the four holes. Tie together into knot.
4. On the lower part:
a. Follow the same directions as in 3a and 3b except cut each string of yarn 24" in length.
b. Make tassel by tying pieces of yarn together at the center and let hang.
5. Other decorations as you like, use your imaginations.

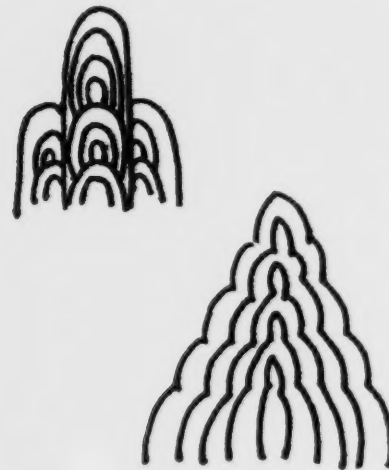
*Excerpt from Irene Kwok, Chinese Cultural Resource Book

X-56

Samples of Chinese Design



Clouds



Mountains



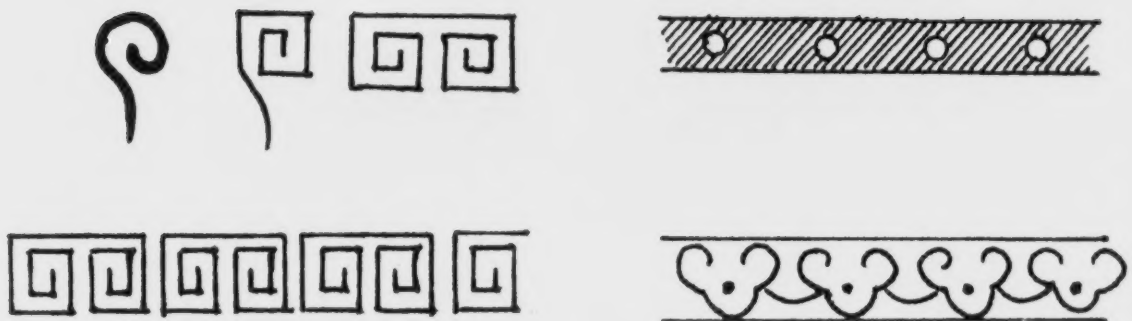
Water



Fire deign

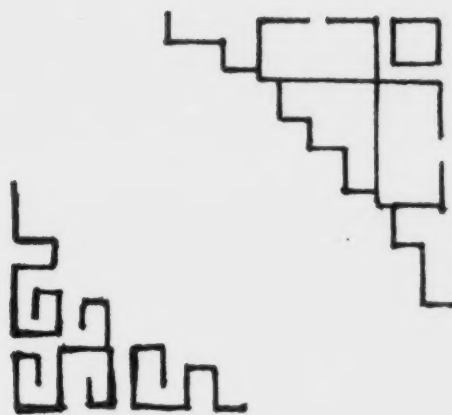
X-57

Samples of Chinese Design



Thunder and designs

The pearl border
The cloud border



Recurring-line patterns



The round shou
The long shou, meaning
"long life"

X-58

Paper Plate Lantern



X-59

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Small Moon Cakes (yuan xiao 元宵)

Materials:

Sweet/glutinous rice flour (available in Chinese/Oriental grocery stores)	1 lb. or 2 C
Vegetable oil	1 Qt.

Filling A:

Peanuts, dry, roasted and unsalted	8 oz.
Peanut butter	12 oz.
Sugar	4 T.

Filling B:

Ground pork	1 lb.
Cooking sherry	2 T.
Salt	2 t.
Soy sauce	2 T.
Pepper and ginger powder	dash

Utensils:

- One or two 9"x13"x2" trays
- One 2½ qt. pot for deep frying
- Deep frying basket
- Strainer, 6" in diameter
- Container (which should fit the strainer) for water
- Rolling pin
- Two or more teaspoons
- One or two mixing bowls, medium size

Procedures:

1. Put one cup of sweet rice flour into the tray
2. Set the pot with vegetable oil on stove with the deep frying basket inside
3. For Filling A:
Put the peanuts in a plastic bag, press with rolling pin until all peanuts are crushed into small pieces. Mix in a bowl with peanut butter and sugar. Use two teaspoons to take the mixture $\frac{1}{2}$ t. at a time, drop in the tray containing rice flour.
4. For Filling B:
Mix all ingredients well in a bowl, use two teaspoons to take the mixture $\frac{1}{2}$ t. at a time and drop in the tray containing rice flour.
5. Shake the tray back and forth with a horizontal motion, until all small balls of fillings are coated with a layer of flour.
6. Transfer fillings with flour coating carefully to the strainer, wet them in the container with cold water and lift the strainer up right away.
7. Transfer them back carefully to the tray, shake, until another coat of flour is on the fillings.
8. Repeat 6. and 7. several times until the small round moon cakes are about $\frac{3}{4}$ in. in diameter.
9. Heat oil.
10. Deep fry the moon cakes until golden brown.
11. Serves 20 to 25, 2-4 moon cakes each.

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ECHOES OF CHINA

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CHINESE ARCHITECTURE

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TEACHER'S GUIDE

PAUL P. SUN

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MATERIALS

125 Slides

Model kit

Cassette tape

2 Activitiy sheets

1 set feng-shui cards

Teacher's Guide

Student's Guide

SLIDE ANNOTATIONS

On Feng-Shui:

1. Shapes of mountains are expressed by the Five Elements: Metal, Wood, Water, Fire, and Earth.
2. Shapes of bodies of water in Five Elements
3. Rocky mountain cannot be cultivated or built upon — Evil
4. Smooth water — Auspicious Rough water — Evil
5. House located at the turning of a river — Evil
6. House located next to rough water — Evil
7. Right: mountain away from the house to give good southern exposure —Auspicious
Left: mountain blocks the sun — Evil
8. Diseased trees — Evil
9. House with road on all sides, lacks self defense — Evil
10. Right: house with central courtyard — Auspicious

On Land Use and the Utilization of Local Conditions and Materials

11. The Great Wall of China was built along the top of mountains to maximize its defensive capabilities
12. Terraced land for rice-cultivation
13. Preserve the natural environment — The Yangtze River
14. Villages along the Yangtze River
15. Soochow — City of Canals
16. Soochow — City of Canals
17. Southwest bamboo country — Chengtu
18. House built with bamboo
19. House built with straw
20. Yellow River plateau cave-dwellings
21. Living chambers carved into the loess soil

On Axial Planning

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24. Tomb of the Ming emperor
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26. North view of Beijing
27. The Forbidden City
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30. Temple of Heaven, Beijing
31. Temple of Heaven, Beijing
32. Summer palace, Beijing
33. Small house
34. Small courtyard house

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37. Taiwan
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84. Section through the street that cuts through the hills
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94. Kang — a masonry bed heated from adjacent kitchen through the coals underneath.

On Gateways As Space Dividers and Symbols

- 95. Eight-sided gate
- 96. Step over the gate
- 97. Procession of gates
- 98. Outdoor moon gate symbolizing the idea of perfection
- 99. Moon gate in its full glory
- 100. Doorway in the form of a vase symbolizing peace
- 101. Entrance in the shape of cherry blossom symbolizing love

On Contrast

- 102. Contrast of man-made architecture and natural environment
- 103. Architecture is harmonious with nature
- 104. Contrast of hard edge (wall) and soft edge (bamboo grove)
- 105. Man-made garden to symbolize nature
- 106. Contrast between rockery and simple bridge

On Color

- 107. Red is a sign of good fortune and happiness
- 108. Typical color and painted pattern for house in Peking
- 109. Blue is a sign of permanency and peace
- 110. Blue is commonly used for interior for scholarly persons
- 111. Brown, white and gray are typical colors used in the south
- 112. Typical Chinese furniture

On Roof Imagery

113. Eaves design as emblem of the resident
114. Eaves design as emblem of the resident
115. Shapes of swallow's tail as emblem of high official's residence
116. The higher the tail swings out the higher the position of the resident
117. Elaborate design uses fir as the motif
118. A double-chambered gourd on the ridge of the roof is considered to be magical. The evil spirits can be captured inside.
119. The three Gods of Longevity, Wealth and Posterity represent the wishes of the inhabitants.
120. Pagoda on the ridge of the roof symbolizing the stair to Heaven
121. Pagoda imported from India in Xian, northwest of China
122. Pagoda adds height to the mountain and controls unlucky influences on earth
123. Pagoda stands as a vertical accent in vast horizontal plain
124. Pagoda stands along the Yangtze River
125. Pagoda used as directional signs, as a lighthouse

INTRODUCTION

The emphasis of this Kit is on Chinese vernacular architecture, the dwellings that best represent the way of life for the majority of people in China.

This Kit includes an introduction to the ancient theory of land use called Feng-shui, literally "winds and waters". It evolved over centuries as a set of seemingly superstitious principles governing the location and orientation of the residences of people both living and dead. This ancient science is analyzed and interpreted for its rational scientific bases and its application as a conceptual system for understanding the physical environment and a method for selecting sites that are harmonious with nature.

The principle aspect of architecture to be examined is the amazing skill shown by the Chinese throughout history in dealing with climatic problems and the ability to use minimal resources for maximum comfort. By examining Chinese selection of sites, orientation, use of local materials and adaptation of the traditional principles of feng-shui to a collaboration with nature, we will gain insight into our contemporary energy problems.

The typical courtyard houses throughout all regions of China are descriptively analyzed and graphically presented. There is a special section on the subterranean villages with sunken courtyards in the northwest region along the Yellow River's southern bank where the unique "loess" soil is used for building the majority of the houses. Chinese architecture is often embellished with colorful images and symbols.

The final part of this Kit deals with the symbolic meanings of decorative colors, shapes of doorways, roof imagery, pagodas and memorial arches.

This Kit also contains models, color slides with a tape recording, and other activity aids.

It is hoped that in this Kit the following objectives will be achieved:

- To understand the ways in which Chinese architecture is and has been an adaptation to the environment: to the geography, climate and available materials.
- To understand the traditional principles governing Chinese architecture.
- To learn how the family hierarchy and family values are reflected in the layout of Chinese houses.
- To learn about the symbolism and mythology of the decorations on Chinese homes.
- To demystify Chinese design and give students a visual vocabulary in Chinese architecture.

FENG-SHUI: AN ANCIENT THEORY OF LAND USE

Feng-Shui, literally "winds and waters", is also known by the more poetic name of kanyu, "the canopy of heaven and the chariot of earth". It evolved over centuries as a set of seemingly superstitious principles governing the location and orientation of the residences of people both living and dead. In its broader sense, it is the art of cooperating and harmonizing with nature so that it will shower wealth, health, and happiness on the inhabitants and their descendants in a given dwelling. The violation of these principles, it was believed, would bring ill fortune to individuals and families. As we will see, there is a rational scientific basis to the principles of feng-shui.

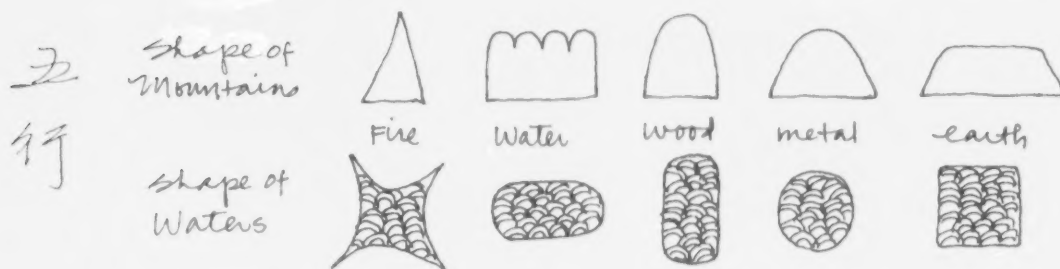
To understand why an early form of environmental science should be called feng-shui, winds and waters, one has only to ponder the overwhelming importance of these elemental forces in early China, or indeed in any ancient culture. The winds and waters had unlimited power to affect human life and people felt helpless before such apparently capricious manifestations of nature's might. As a result, the ancient saying was true: "He who controls the water governs the empire". The cold northerly winds were a lethal threat to the people of North China, while southerly winds accompanied by rain could cause disastrous flooding in South China. Protection from winds, water management, and flood control were the very key to a better life for the people of China. Hence, the first priority in providing a comfortable dwelling and a happy homelife was to choose a house site which would be relatively free from natural disasters. According

to feng-shui, therefore, the basic auspicious home site was a place surrounded by a horseshoe-shaped barrier of mountains to the north, with fresh water easily accessible but no raging river. In this and other practical examples, we see feng-shui as a conceptual system for understanding the physical environment and a method for selecting sites that will be harmonious with it.

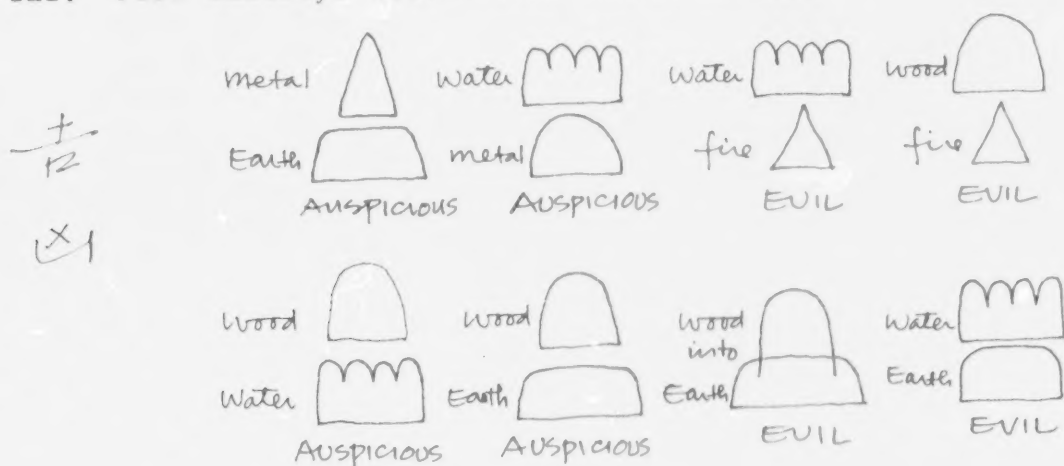
In Western literature, we sometimes find the practice of feng-shui translated as "geomancy", a term that is quite misleading. According to the Oxford English Dictionary geomancy means the "art of divination by means of signs derived from the earth, as by the figure assumed by a handful of earth thrown down upon some surface.....Hence, usually, divination by means of lines or figures formed by jotting down on paper a number of dots at random." Clearly, the Chinese practice of feng-shui has nothing to do with geomancy as defined by this dictionary. Steven J. Bennett wrote in his article, "Chinese Topographical Thinking," that he considered feng-shui to be a systematic theory. A case in point is the topographical science of "siting", used to discover the flow of energy through the earth so that residences of the living and the dead can be placed in areas which have favorable energy conditions. A conceptual analysis of classical Chinese siting texts reveals that siting always was a rational activity, attempting to structure reality through a theoretical quasi-religious framework. In short, feng-shui was a nascent science, explaining hitherto unexplained phenomena on a level that could be understood by even the most superstitious country dweller. To gain popular acceptance and respect, it cloaked common sense and scientific truth with the awesome authority of mystic revelation.

Feng-shui originated from the Dzang Jing, the Burial Book, which concerns itself with the selection of burial sites and the orientation of graves. According to one source, this tradition dates back to the ancient Zhou Dynasty (722-480 B.C.), but became most popular during the Sung Dynasty (960-1126 A.D.). Because of its emphasis on the requirements of filial piety (to honor one's parents), proper burial was an important concern to heirs and descendants. During the Yuan (1260-1368) and Ming Dynasties (1368-1644 A.D.), feng-shui flourished in architecture, and its influence is especially discernible in the design of the palaces and temples of Beijing. During the Qing Dynasty (1644-1911), feng-shui was widely used, both to establish orientation, and to select propitious dates for such activities as moving into a new house. At present, feng-shui is still being practiced, though it has become an honored tradition rather than an entrenched superstition. What may once have been followed in fear is now respected in reverence to a rich and ancient culture.

The principles of feng-shui provide a scheme for understanding land forms, as in the theory of the five basic elements, wu-xing. According to this theory, the rough



shape of everything in nature falls into the category of metal, wood, water, fire, or earth. For example, in the drawing, we see the classification of shapes of mountains and waters. When objects in nature are classified and placed in combination they present evil or good fortune. From this juxtaposition, good sites for building are found, because according to the theory of five elements, the five interacting forces either produce one another (五行相生) or destroy one another (五行相剋). For example, earth produces metal — literally metal is deposited in the earth. Thus, they complement each other and are good. In scientific terms, flat terrain (earth) is suitable for farming and building; the tall mountains (metal) benefit the land by sheltering it from the wind and providing water resources. Similarly, water nourishes wood; wood produces fire; fire produces earth. All these combinations are good. Using the same logic, water destroys fire — literally water can extinguish fire; they conflict with each other and are thus evil. In scientific terms, hilly terrain is not suitable for agriculture or building. It is also not difficult to find a reason for fire destroying metal — fire can melt metal. Fire destroys wood — wood burns in fire.

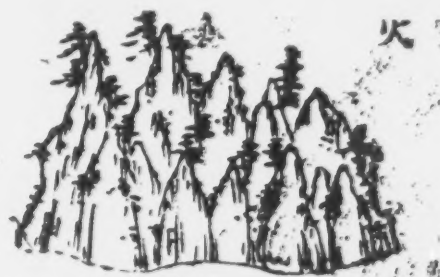


XI-15

Hence, gradually sloped mountains and ribbon-like, winding rivers are thought to be auspicious because "earth" mountains could be cultivated and "earth" rivers controlled. Sharp and irregular shapes are considered evil because the "fire" or "metal" mountain often have rocky foundations, unsuitable for farming.

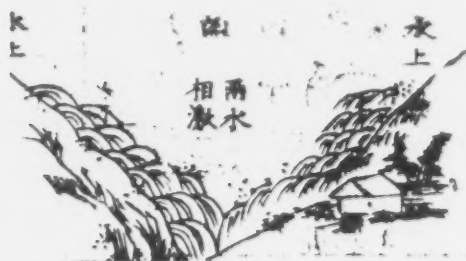


Auspicious



Evil

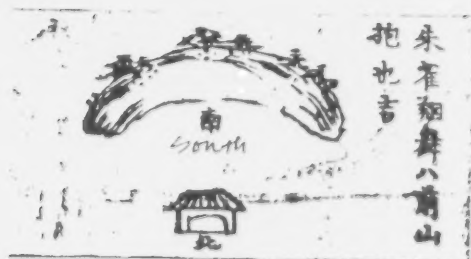
A set of drawings that indicate the auspicious or evil placement of dwellings on a site is one of the many books of feng-shui. The diagrams are explained in poems as superstitious predictions. However, one can see the scientific basis to them. These drawings represent the dwellings in their physical relationship to water, mountains and roadways, orientation to sun or shade.



Evil



Evil



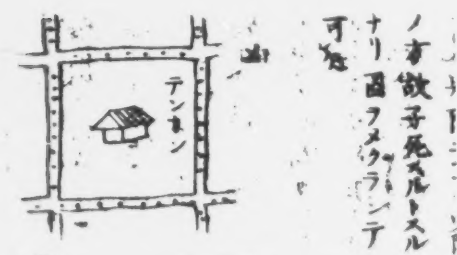
Auspicious



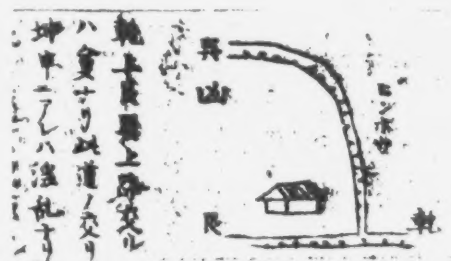
Evil

XI-16

In some cases the feng-shui principles reflect the social situation of the time. For example, a house is defenseless if placed at a crossroad.



Evil



Evil

Feng-shui also encourages auspicious planting of particular types of trees. For example, it is beneficial to plant plum or date trees in the south, apricot trees to the north, willows to the east and pine trees to the west. Plum trees love sun, apricot trees prefer cool shade, willows wave in the morning sun creating lacy shadows, and the low westerly sun are shaded by dense pines.

Discussion

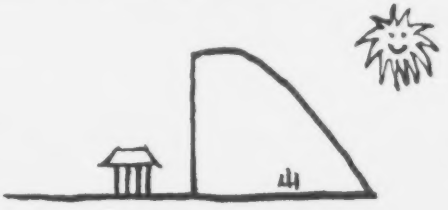
1. Is feng-shui a superstition or a science?
2. Do you know of any science or superstition in Western culture similar to feng-shui?

水 WATER

凶

OR
BAD
EVIL

WHY

XI-18

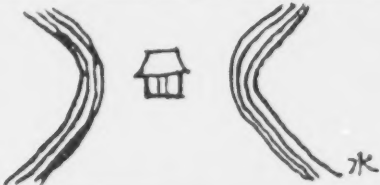
風 WIND

吉 GOOD
AUSPICIOUS

水 WATER

OR
凶 BAD
EVIL

WHY

	GOOD AUSPICIOUS	The position of the house provides good solar orientation, as the hill does not block the sun. Also, the hill slopes away from the house.
	BAD EVIL	In this case, the hill blocks the sun, so the house will be shady and wet. Also, there is the possibility of falling rocks.
	BAD EVIL	The bending rivers will erode the bank and eventually wash the house away.
	GOOD AUSPICIOUS	Note that the river is parallel to the house. Smooth, ribbon-like water is navigable, provides a pleasant view, and is a good water source as well.
 树心空	BAD EVIL	The tree with the hollow heart obviously has a disease and invites ill-health to the residence. It is also ugly.
 路	BAD EVIL	The crossroads leaves the house defenseless.

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THE BASIC DESIGN OF CHINESE HOMES

Where to Build A Home

By adapting the traditional principles of feng-shui, homes are built in collaboration with nature. The implications of feng-shui for siting buildings are many and varied but they can be generally summarized by saying that whenever possible, houses:

- face a southerly direction, toward the warmth of the sun
- sit with their backs to a large hill with two smaller hills to either side, and no hill in the front. The large hill protects the dwellings from the wind and the small hills form a special enclosure that provides a fence of unity and security. The front view should be clear and open for defense. Hills should not block the light
- have some body of water or watercourse in the front, but never behind. Water resources are considered both necessary and aesthetic

While these are superstitious explanations for these principles, it is easy to see that they make good common sense as well.

Discussion

1. Discuss why these principles are important.
2. What would be your criteria for selecting a site for your house?
3. How is your home situated? In what direction does it face? Are there trees, mountains, water?

The Traditional Plan of Chinese Homes

In general traditional Chinese homes have these components:

- A walled enclosure

The wall secures privacy and serves as a defense in times of emergency. It also defines a physical space inside which people belong to one another, a place for the unity of family.

- The courtyard

The courtyard allows sunlight into the inner spaces of the house and provides an outdoor activity space for the celebration of festivals. Sometimes it is a garden.

- The axial plan

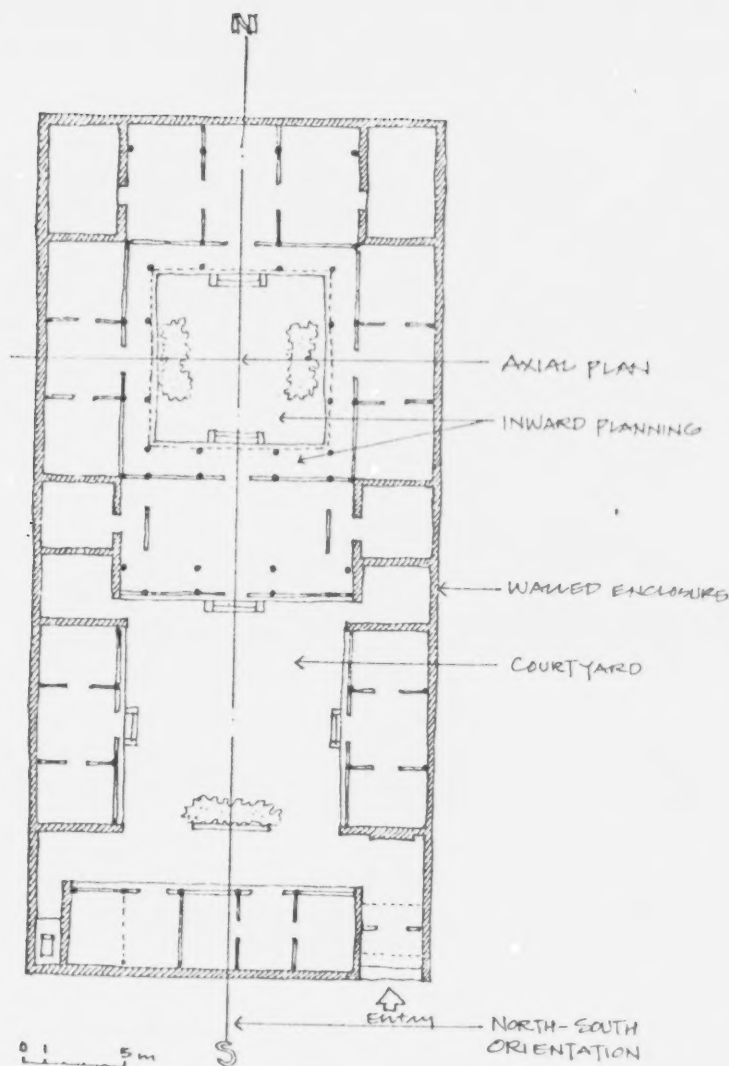
Axial planning provides an organized method for giving Chinese houses a sense of order and balance.

- The north-south orientation

The solar-orientation provides a sunny, southern exposure to the major living spaces.

- Inward planning concept

The houses are planned around a courtyard with the maximum linkage between the indoor and outdoor space. This represents the unity of man and nature, while focusing on the importance of the family.



THE TRADITIONAL PLAN OF CHINESE HOME
(PEKING COURTYARD HOUSE)

Discussion

1. Draw a diagram of your home. How is it similar to or different from the traditional Chinese home?
2. What is the equivalent of the courtyard in American homes?

THE CHINESE FAMILY AT HOME

Although today the majority of the Chinese population live as nuclear families, or in simple three generation families, the predominant image of traditional Chinese life involved extended families. The ideal was for the family to live together in a large house with as many as five generations under one roof. This image of life came from ancient custom, perhaps from early hunting or farming clans, and was reinforced by Confucian codes for social and family order. The extended family consisted of parents, unmarried children, married sons and their families, grand-children, even great-grand children. When a daughter married, she moved in with her husband's family. In very wealthy families, the extended family could include as many as one hundred people, with distant relatives, aunts, uncles, and servants. The family was traditionally the basic economic and social unit in China. It was hierarchial by sex and age. The most respected person in the family was the eldest male.

The arrangement of Chinese houses reflects the family structure. The typical Beijing courtyard house best illustrates this point. The organization of the courtyard house is usually symmetrical, the central axis leading north-south through the center of the front wall. In this arrangement, the principal building is called the jengfang (正房) located opposite the entrance facing into the court. The central space within this building is usually the ancestral hall, where the offerings and prayers are made to the ancestors. It is also a formal

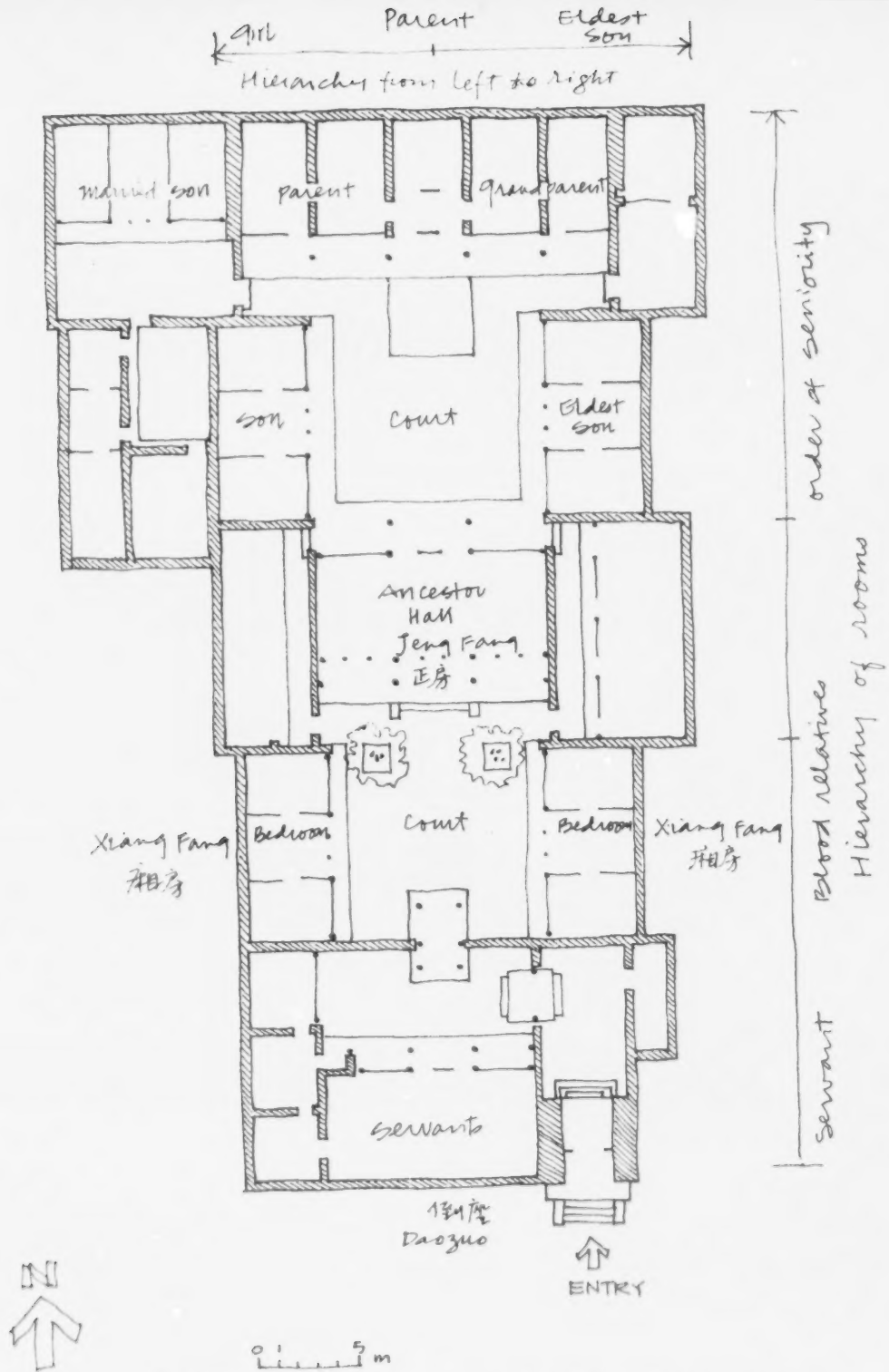
place to receive important guests. Very often major ceremonial activities and banquets take place in the ancestral hall and in the courtyard.

The courtyard provides an inward focus, and a place for the unity of the family. It is also a family activity space for celebrations of festivals, birthdays of the elderly and weddings (see the Kit "Chinese Celebrations"). In some cases the courtyard is used as a garden.

The room on the left and right are called xiangfang (厢房). These are bedrooms for the most respected members of the family, the grandparents, elders, and the oldest sons and their wives.

The building opposite the principal building is called dao zuo (倒座). The rooms facing north over the courtyard, adjacent to the entrance and street are occupied by servants or used for storage. Because these rooms are all close to the street and face north, they are considered undesirable and are left for the least respected family members. These four quarters are sometimes connected to each other by covered colonnade.

The courtyard house can be extended horizontally along the central axis by adding units as the family expands. As courts are added the central building continues to be the important ancestral hall, but the other rooms along the central axis become rooms for receiving guests or for other social functions. The most respected members of the family move farther back along the axis as the house enlarges. The interlocking courts create a hierarchy of privacy; the more intimately one knows the family, the farther along



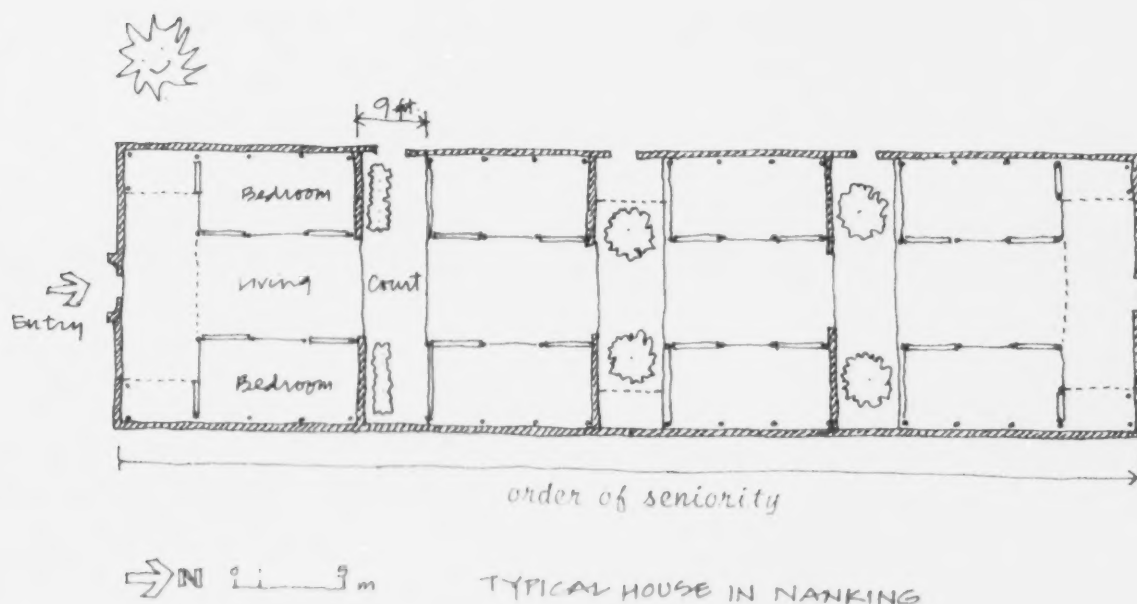
FAMILY HIERARCHY IN A PEKING HOUSE

XI-25

443

the axis one can progress. Strangers may not get beyond the gate; casual friends or important officials might be received in one of the outer rooms; but only intimate friends are permitted to penetrate the inner family courts.

The same principles of hierarchy are applied to the typical traditional home in Nanjing. The basic unit is a building with three rooms. The center room is a public living room, with two private rooms flanking both sides. This unit is repeated on an axis with a narrow courtyard (generally 9 ft.) in between, forming a long string of building units and courtyards. The most elderly family members live in the units farthest from the entrance. There is a court for each generation; hence, there are three-court units for a three generation family and five-court units for a five generation family.



XI-26

These traditional buildings are common in China today, but the families are small nuclear units. A typical courtyard house now accommodates three or four unrelated families. The traditional family compound has become a small community.

Discussion

Is there any equivalent or comparable hierarchy in the arrangement of rooms in your house?

THE ADAPTATION TO THE ENVIRONMENT

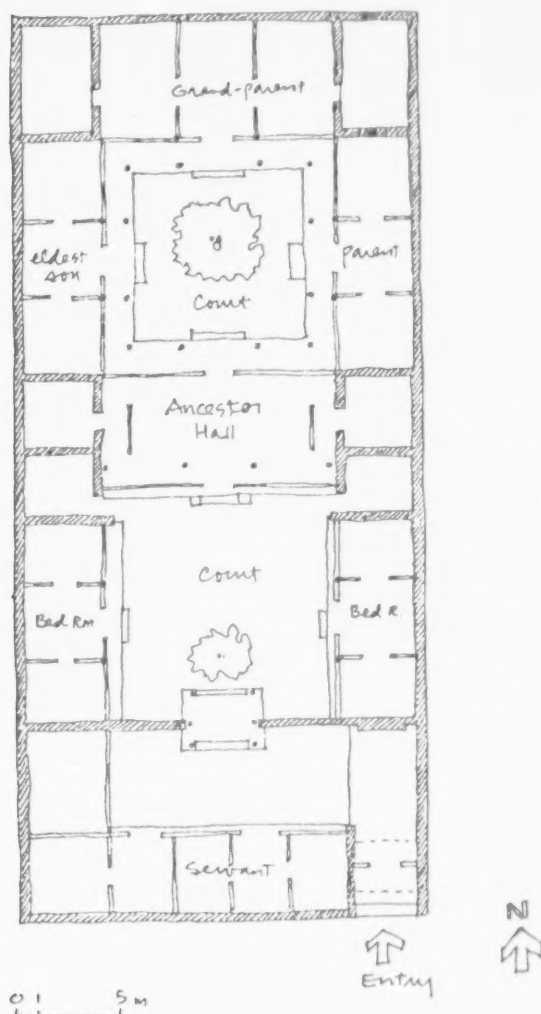
Climate has a significant impact on the design of houses in the different parts of China. In this section we will look at the regional variations in the structure of homes. While there is a basic layout, climate and available resources necessitate regional variations.



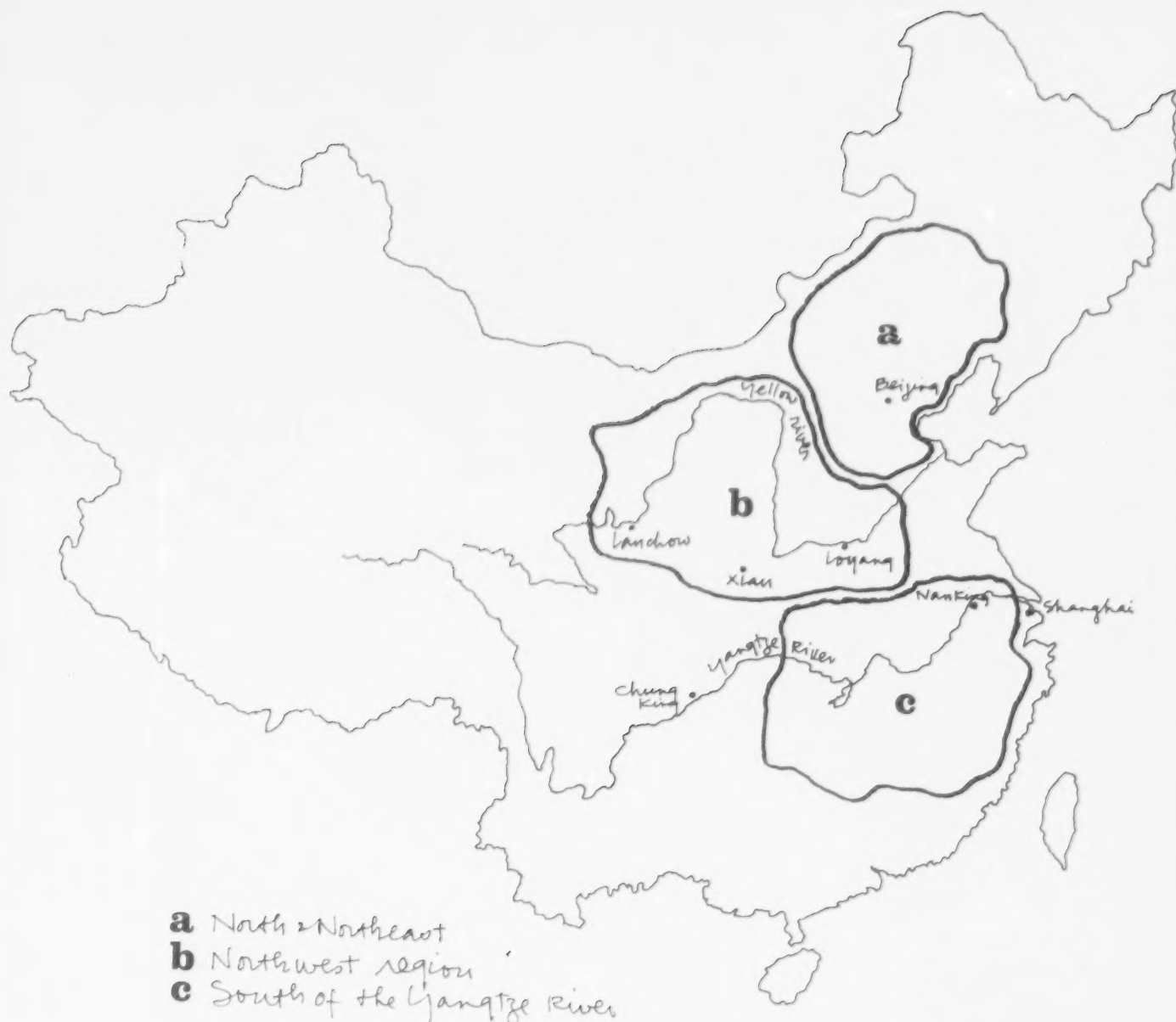
The North and Northeast Regions

The climate in the north of China is hot and humid in the summer, and cold and dry in the winter. The four-in-one unit (四合院 a house consisting of a courtyard surrounded by rooms on four sides.) of Beijing is typical of the courtyard houses found in the North. The major buildings all face south. An open courtyard occupies the center. It is large enough to allow maximum sunlight and ventila-

tion for surrounding buildings. The south wall has a large wooden frame door and windows to admit direct sunlight in the winter. The north, east, and west walls are all built of thick mud and brick to protect the home from the cold north wind in the winter, and from the heat in the summer. During the summer a temporary bamboo and strawmat structure can be erected to shade the entire courtyard. Most buildings in the North are one-story high in order to maximize exposure of the houses and the courtyard to the sun.



XI-29

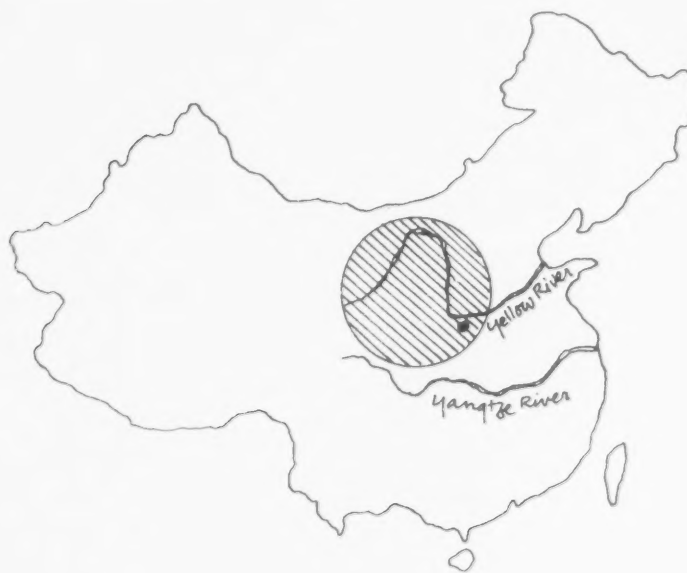


Principal Geographical areas of China
 discussed in the text

XI-30

Northwest Region

Houses in the northwest region are uniquely adapted to the climate and materials available. Along the Yellow Rivers southern bank, on the northwest plateau, the unique "loess" soil is used for building the majority of the houses. Loess, also known as huangtu (yellow earth) is a fine loamy silt blown and packed by wind. Loess began to be deposited sometime during the last Ice Age. Strong winds from the steppes of Asia brought fine dust southward and banked it along the Yellow River in the provinces of Shanxi, Shenxi, Henan and Gansu. The deposits can be as much as 250 feet thick. Though fine, thin and porous, the loess is firmly packed and is the main building material of the region.

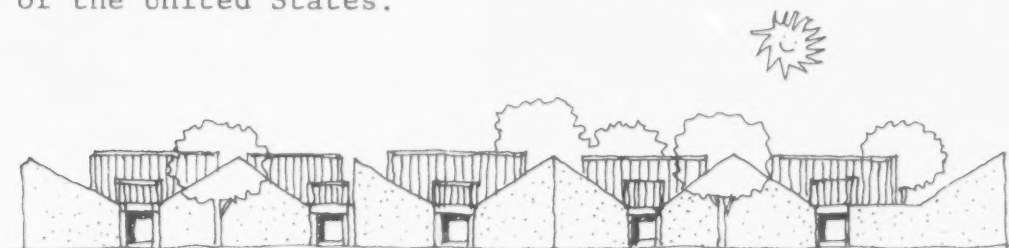


Adobe Dwellings

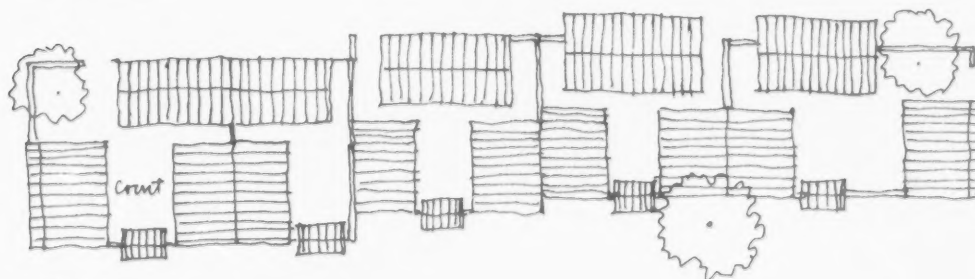
The courtyard layout is prevalent in this area. Walls formed of loess enclose the courtyard. The courtyard has buildings in three sides. The main room faces south. A gateway and the wall is on the fourth side which faces north. The shed roofs slope in toward the court to allow maximum sunlight while the tall exterior walls provide weather protection and security. These adobe-like courtyard units, called shafang (厦房), are generally clustered together to form small villages.

The adobe wall is formed on site and reinforced with chopped grass or straw. It is usually 12 to 18 inches in thickness, this providing a good stable wall as well as excellent insulation.

Although the appearance is unique, the construction method is similar to that of the adobe homes in southwest of the United States.



Elevation

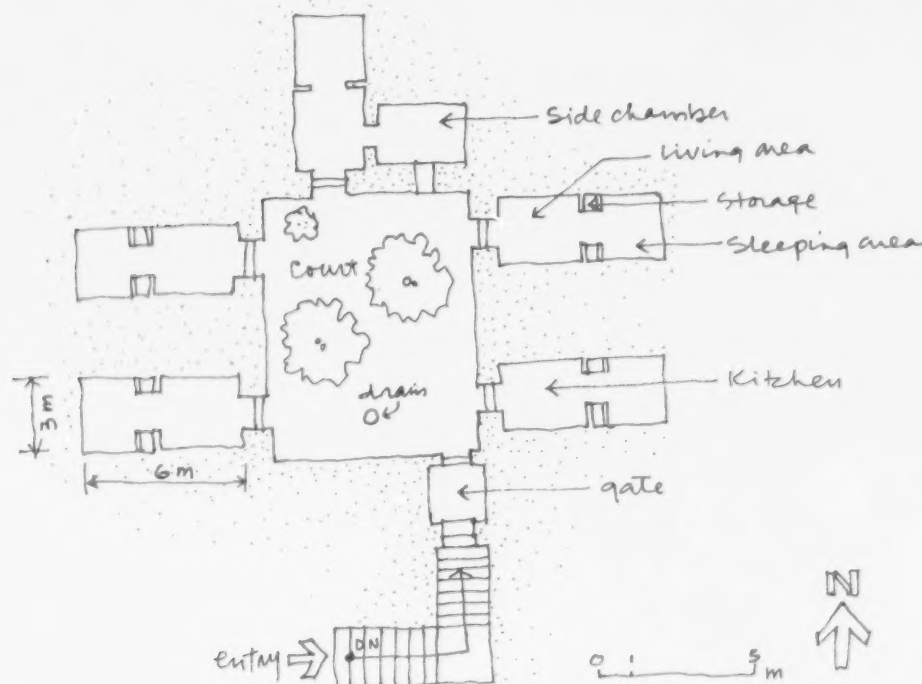


plan

XI-32

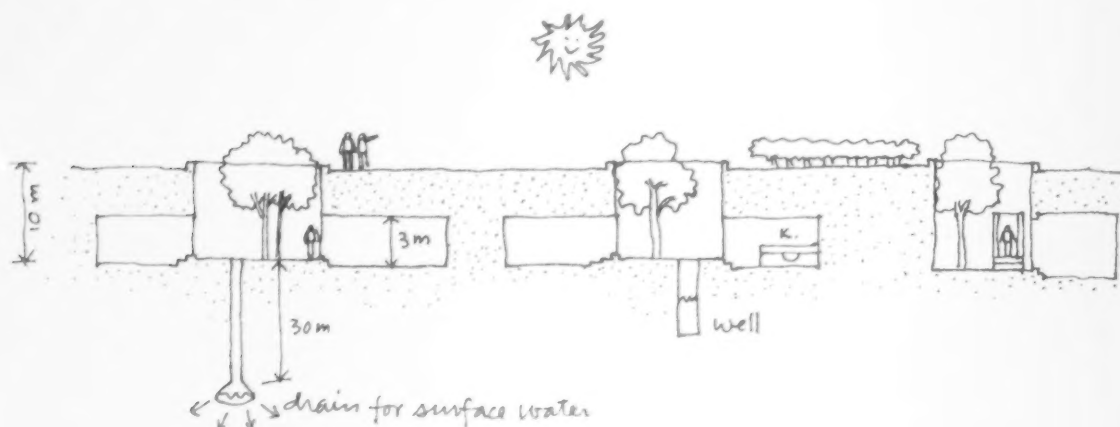
Cave Dwellings

Cave dwellings in the loess formations offer the ultimate in natural insulation from heat or cold. Utilization of the loess soil for construction provides surprisingly pleasant courtyards as well as cleverly arranged subterranean villages.



The sunken courtyard is generally about 15m x 15m, built approximately 10m below the natural grade. An L-shaped or U-shaped stairway leads down to the courtyard through a simple entry gateway at the courtyard level. The living and sleeping chambers are excavated from the soft rock-like yellow loess soil. For access to natural light, large windows, doorways and rooms open into the

sunken courtyard. The site of major rooms follow the teachings of feng-shui by facing south. The courtyards are shaded by fruit and broad-leaved trees. A well dug in the courtyard can drain surface water. The living chambers and the courtyard area are ventilated by suction; negative pressure created by wind on the surface circulates the air.

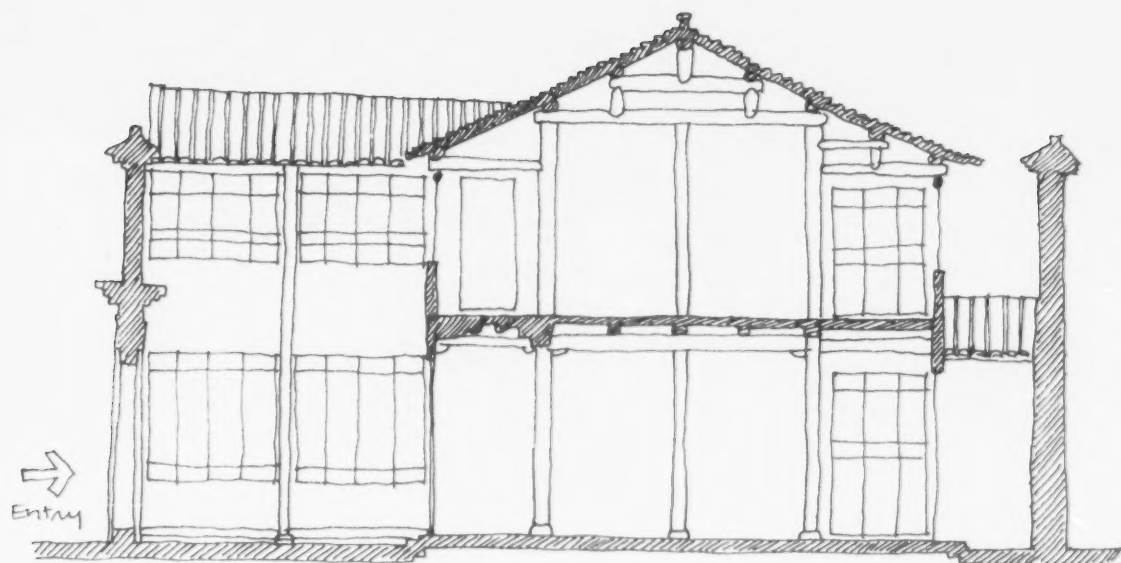


Earth is an excellent insulator because it has the capacity for moderating temperatures. The subterranean dwelling is the best example of an energy conscious design.

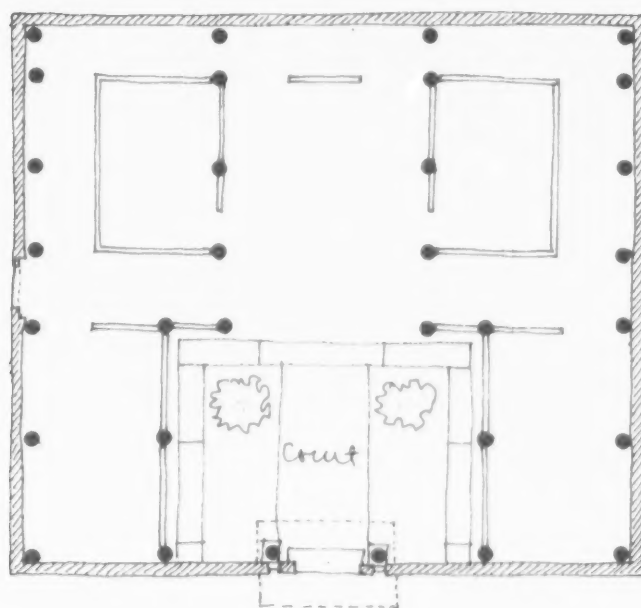


South of the Yangtze River

The climate in this region is warm and humid. The houses are generally two-storied so that the height of the buildings casts shade for coolness in the courtyards, which are narrow and small in this region. The layout ordinarily consists of a two-story main building facing south and two side-rooms with a wall on the north side, thus forming a three-in-one unit (三合院). The door of the house is usually located on the axis at the northern wall. For larger houses, small courtyards are added in the rear and form a "sky well" primarily for light and ventilation. The buildings shade the sky well. Larger family compounds are formed by repeating the three-in-one units. A garden may be located at rear or the side of the house.



0 1 2 3 m SECTION



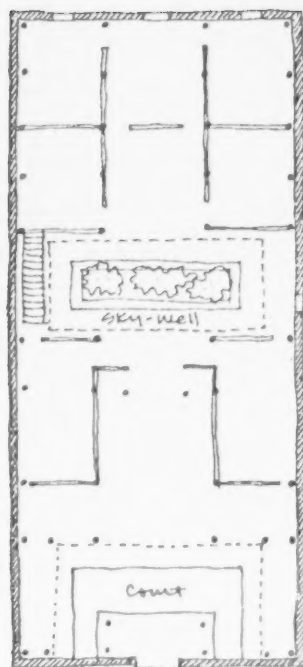
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PLAN

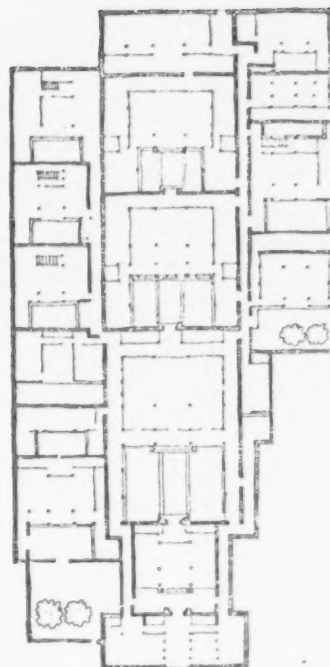


THREE-IN-ONE UNIT
SOUTH OF THE YANGTZE RIVER

XI-36



0 5 m
N
↑
THREE-IN-ONE UNIT WITH SKY WELL



0 5 m
N
↑
MULTIPLE THREE-IN-ONE UNIT

Discussion

1. What are some regional variations in homes in the United States?
2. How well does your home use building materials locally available?
3. Where is adobe used in the United States?
4. Where in the United States are homes built under-ground?

SYMBOLISM IN CHINESE ARCHITECTURE

While the principles of placement of the house according to feng-shui had their meanings in superstition, what went on the house also symbolized certain natural forces. For Chinese all natural things whether organic or inorganic, were believed to possess an independent spirit, and symbolism was the expression of that spirit. This symbols, however, remained on a more superstitious and mythological pleasing. They are representatives of Chinese thoughts and religion handed down from generation to generation for over thousands of years. The rational explanations for the symbols have been lost, and are now simply accepted as a tradition.

The following are a few selected examples presented to illustrate the symbols that are closely related to architecture.

Colors

Colors, the ancient Chinese believed, had an intimate connection with wuxing (五行), the Five Elements, metal, wood, water fire, and earth. Like astrology to the West, these Elements are thought to have great influence upon human life. They lay a very important part in the Chinese way of thinking. The five colors correspond to the Five Elements: white — metal, blue — wood, black — water, red — fire, yellow — earth. The colors and the elements

are important symbols.

Blue, together with one of its secondary colors such as green, is the color of leaves and spring. It symbolizes the east and denotes the time of sunrise. It is also a sign of permanency and peace.

Red, is the color of heat, summer and fire. It symbolizes the south and denotes noontime of the day. It is a sign of good fortune and happiness.

Yellow is the color of earth and has its position in the centre. It is a sign of power, wealth and sovereignty.

White is the color of autumn and of metal. It symbolizes the west, and denotes the time of sunset. It is a sign of sorrow and peace.

Black is the color of severe winter and deep water. It has symbolizes the north and denotes the time of midnight. It is a sign of destruction.

Traditionally, it was thought that the colors used in Chinese architecture could influence the destiny and fortunes of the occupant. If the occupant hopes for happiness and wealth he selects more red. Yellow is the color of emperors and is not commonly used.

Shapes of Doorways

The Chinese houses and gardens are surrounded with symbols. The shape of the door, the design of the window grille, the decorations, the trees and flowers are symbols. A round gate represents the moon in its full glory and

suggests the idea of perfection. It reminds one of the ancient saying "Be round without, but be a square within", which means "be smooth, but be a square shooter".

A doorway made in the form of a vase symbolizes the idea of peace, for in Chinese the word vase has the same sound as the word "peace"; both are pronounced ping.

A hexagonal doorway represents all the "elements", metal, wood, water, fire and earth. An entrance in the shape of a cherry blossom is a symbol for the fair sex.

The Design Patterns

Intricate and diverse decorative motifs are used profusely on Chinese architecture. These adornments are often symbolic. For example, one popular pattern is the Yin and Yang which represents the dual influences of nature. The Yin-Yang is usually surrounded by a cloud pattern, since, to an agricultural people, weather is of supreme importance, a downpour a heaven-sent gift.

The dragon, a divine animal, represents strength, power, and goodness, and is often shown in storm clouds. According to the mythology, the dragon controls rain and the renewal of life in the spring.

Flowers and fruits are commonly used as symbols in decorative designs. They are often used to symbolize the various months and seasons. The peony is a sign of spring and symbol of love, affection and feminine beauty. The lotus is a symbol of summer and fruitfulness. The pomegranate, with its numerous seeds, represents the ideal of

prolific descendants. The lotus and the pomegranate are both sacred Buddhist symbols. The chrysanthemum is a sign of autumn and symbol of joviality. The prune is a symbol of winter and of long life.

Roof Imagery .

Roofs of Chinese buildings are often embellished with colorful images and symbols. The roof is regarded as a sort of spirit world inhabited by a resident God and often shared by "guest" deities. With this in mind, it is interesting to note that the Chinese term for gable fangshan (房山) literally means "house mountain". The center of the ridge is often adorned with a blazing pearl or a pagoda flanked by two dragons. The pearl represents the sun, giver of life. The pagoda represents a staircase to Heaven. Sometimes the ridges are "protected" by a symbolic object: the double-chambered gourd magically captures evil spirits; the three Gods of Longevity, Wealth, and Posterity bring these auspicious wishes into the house.

Pagodas

Very often people think first of pagodas when they think of Chinese architecture.

The word "pagoda" comes from Persian "but-kadah" meaning "a house of idol". The Chinese word ta (塔) designates a tall tower divided into horizontal partitions marked on the outside either by pent-roofs with balconies

above, or by simple corncies of corbelled masonry. While pagodas were originally religious, it is believed that the tradition of building secular towers originated in India with the Stupa. Contrary to popular belief, in China the pagoda is not associated with Buddhism. China appropriated the monument to her own purposes. For several centuries the pagoda has stood primarily as a tutelary deity. When on top of a mountain it is a symbol for the connection between Heaven and Earth. Mountains are thought of as having a tiered formation with the gods living at the summit; the pagoda, then, is a sort of staircase to Heaven. Further, the Chinese believe that mountains can control unlucky influences on earth. Since the pagoda is a mountain symbol, pagodas are considered to have the same power. Very often pagodas simply serve as an easily visible point and therefore the venue for local events and festivities. To a landscape, pagodas add their own dignity and charm, and inspired act of artistic foresight. They gain height on hilltops or add a vertical accent to a vast horizontal plain. Along the bank of the Yangtze River, pagodas mark the river banks like lighthouses.

Memotial Arches (pailou)

Memorial arches (牌樓) are erected in honor of distinguished people, by officers to commenorate their parents, or as special favors from the Emperor. Some women who have distinguished themselves for their chastity and filial duty. The arches placed in conspicuous places iin the outskirts of town and in the streets before temple. Some of these

arches are elaborately ornamented with carved work and inscriptions.

Discussion

1. Are there special colors used in American homes?
2. Are there any symbols in American Homes?

SUGGESTED SEQUENCE

Day One: Feng-shui

- Reading and discussion p. 10-18 in Teacher's Guide
- Slides #1-#10 on Feng-shui
- Slides #11-#34 on Land use and planning
- Activity: feng-shui worksheet

Day Two: The Chinese Homes

- Reading and discussion p.19-25 in Teacher's Guide
- Slides #35-#64
- Activity : model making

Day Three: The Adaptation to the Environment

- Reading and discussion p. 26-34 in Teacher's Guide
- Slides #65-#94

Day Four: Symbolism in Chinese Architecture

- Reading and discussion p. 35-40 in Teacher's Guide
- Slides #95-#125
- Activity: pagoda paper folding and coloring design patterns

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CHINESE ARCHITECTURE

STUDENT'S GUIDE

PAUL P. SUN

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INTRODUCTION

Architecture reflects many of the values people hold. From homes in particular we can learn about how people adapt their lives to their environment and how families live together. In this kit we will take a look at Chinese houses: where they are built, what materials are used, how they show the structure of the family, and how they are decorated. From looking at and studying Chinese houses, we may get some new ideas about our houses as well.

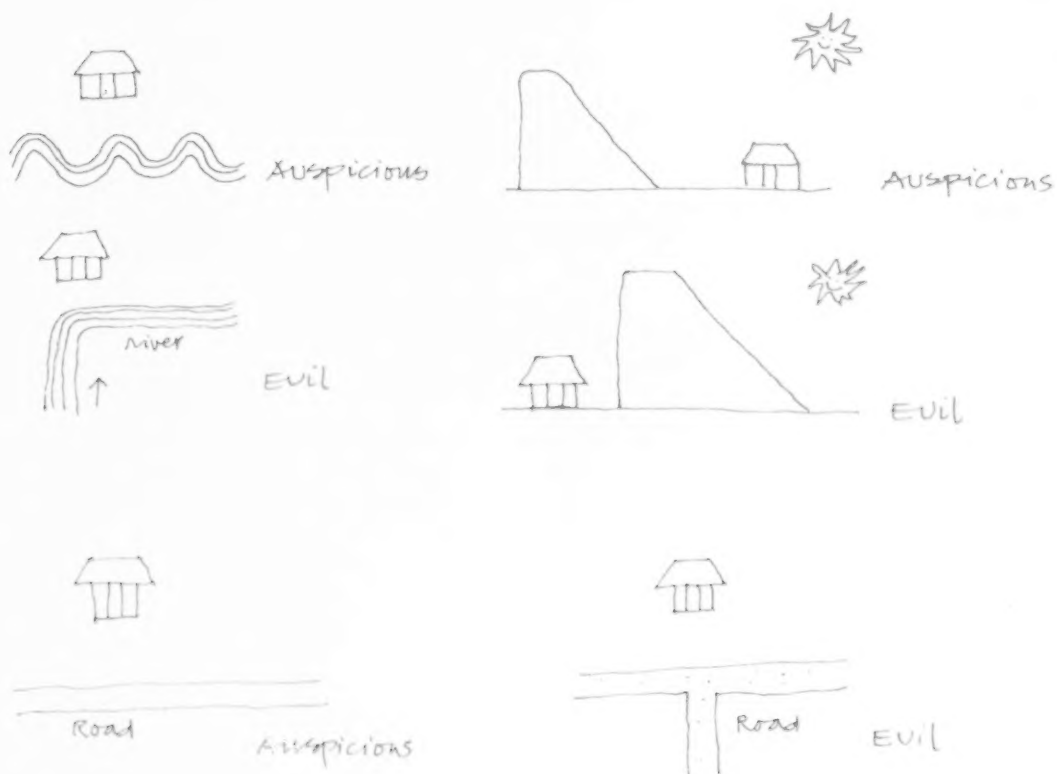
HOW THE CHINESE PLAN THEIR ENVIRONMENT

Feng-shui is a set of ideas that teaches the Chinese how to plan their houses and their environment. These two words in Chinese mean "winds and waters". Because winds and waters are the basic forces in the universe, they have a great effect on human life. Since ancient times in China, people have had to pay attention to winds and waters to get along in life. The cold northerly wind is a great threat to the people in North China, and the southerly winds, accompanied by rain, causes much flooding in South China. Protection from winds and control of water flow have both been very important aspects of people's lives from ancient times to the present.

The first condition for providing a comfortable dwelling and happy life is to choose a house site which will be free from disasters caused from wind and water. Feng-shui teachings date back to the ancient Zhou Dynasty (722 - 480 B.C.). At that time people did not understand how nature worked. It was all a mystery. People believed in superstitious stories. Feng-shui taught that cooperating and harmonizing with nature would bring wealth, health and happiness to people and their families. Not following feng-shui, it was thought, would bring evil effects. Thus, at first, feng-shui was thought to be a superstition. However, today we see a scientific side to feng-shui.

The drawings below show the auspicious (auspicious means good) or evil placement of dwellings in one of many

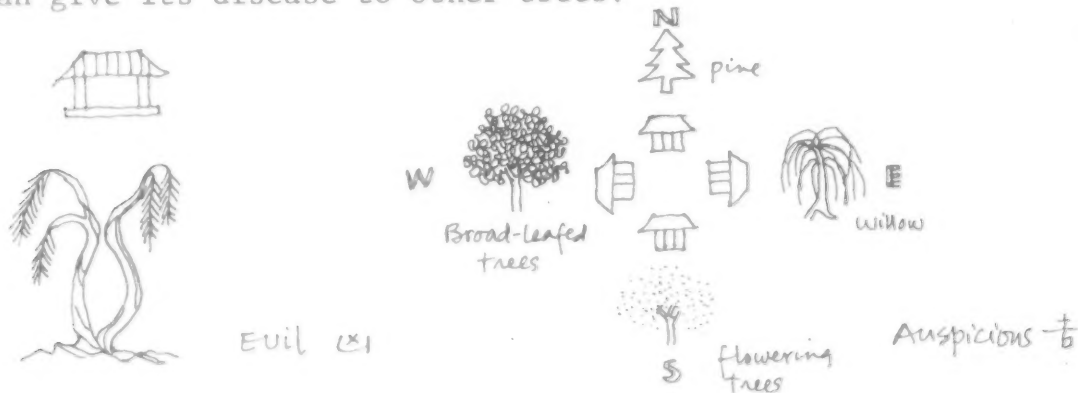
books of feng-shui. In this book there are supersitious poems explainning why the site is good or bad. But we can see a scientific basis to the prediction. These drawings show houses in relationship to water, mountains and roadways, to sun or shade. Sometimes feng-shui tells us something about society. For example, a house is defenseless if placed at a crossroad.



Feng-shui also encourages auspicious planting trees. For example, it is best to plant flowering tree in the south, pine trees to the north, willows to the east and broad-leafed trees to the west. Flowering trees love sun, pine trees give protection from northerly winds, willows wave in the morning sun creating lacy shadows and the low westerly sun will be shaded by dense broad-leafed trees.

According to feng-shui, trees must never be planted in a courtyard. There is a good reason for this. The word for tree is 木 mu and when this is surrounded 困 becomes the word for hardship, pronounced kun. Scientifically, a tree in a courtyard would block the healthy rays of the sun.

A hollow tree is never supposed to be near the house. This signifies incurable tuberculosis in a woman in the house. On a practical level, a hollow tree is diseased and can give its disease to other trees.



Discussion

1. What do you think: is feng-shui superstition or a science?
2. Do you know of any science superstition in Western similar to feng-shui?

THE BASIC DESIGN OF CHINESE HOMES

Applying the Principles of Feng-shui

The Chinese have shown remarkable skill throughout history in dealing with weather and in making the most of what little they have. They have used feng-shui to build houses that are suited to their environment: the weather, the type of building material available (mud, straw, etc.) and the terrain, whether it is on a hill, in a valley or by a river.

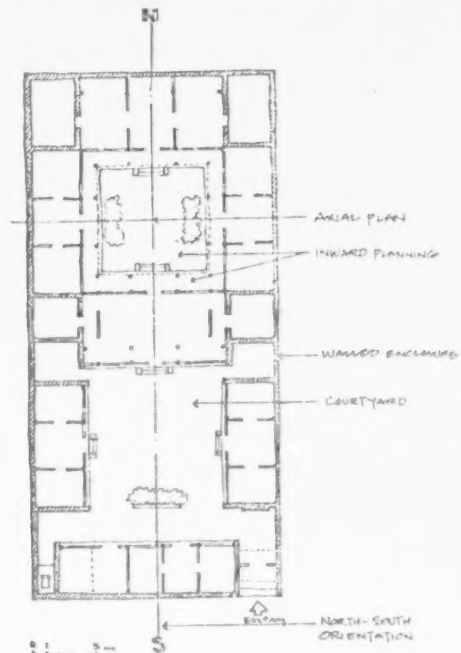
According to the principles of feng-shui, a house should:

- Face the south, toward the warmth of the sun.
- Sit with its back to a large hill with two smaller hills to either side and no hill in the front. The large hill protects the house from the wind. The front view should be clear and open for defense. Hills should not block the light.
- Have some body of water or river in the front (never behind) for a view and a source of water.

What Typical Chinese House Includes

- A wall around the house that gives privacy for the family.
- A courtyard in the center of the house, to allow sunlight into the rooms around the court. It is also a place for outdoor activities and festival celebrations.

- A north-south axial plan that gives the house a sense of order and balance.
- All major rooms open toward the south for the warmth of the sun. A wall toward the north prevents the cold northerly winds from entering the rooms.
- All rooms open into the courtyard. This is to remind everyone of their link with nature.



THE TRADITIONAL PLAN OF CHINESE HOME
(PEKING COURTYARD HOUSE)

Discussion

1. Draw a diagram of your home. In what ways is it similar to or different from the traditional Chinese home?
2. What is the equivalent of the courtyard in American homes? Where is it? How can you account for the differences?
3. Where else in the world are homes built around a courtyard?

THE CHINESE FAMILY AT HOME

The Chinese houses are planned around the family. In traditional China, people lived in large families with many generations living together. This "extended" family consisted of parents, unmarried children, married sons and their families, grand-children, perhaps great-grandchildren. In wealthy families, the extended family might include as many as one hundred people, including distant relatives and servants. Poor families were much smaller.

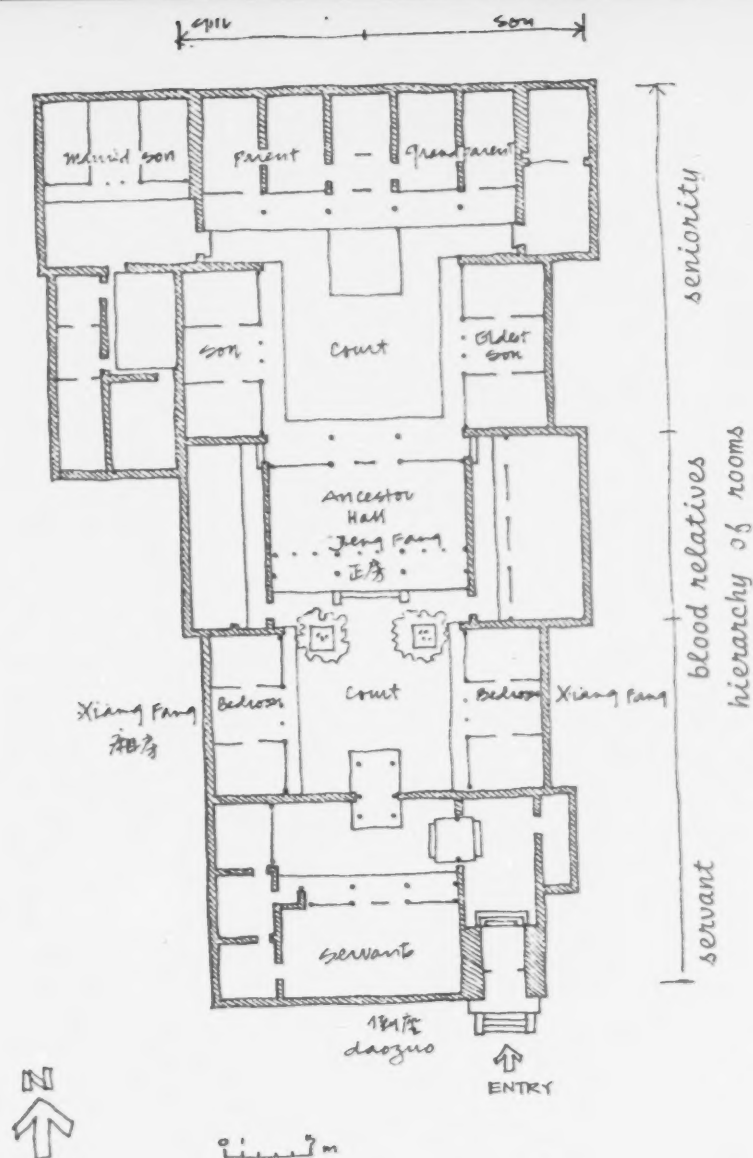
The arrangement of traditional Chinese houses reflects the family structure. The typical Beijing courtyard houses best illustrate this point. The layout of the courtyard house is usually symmetrical.

Buildings form a central courtyard where family activities take place. The most important space is in the center. The most desirable rooms, reserved for the most respected family members, are those farthest from the entrance.

The main building is called the jengfang (正房). It is located opposite the entrance, facing south into the court. The central space within this building is usually the hall where the family ancestral tablets are placed. It is also a place to receive important guests and celebrate special occasions such as birthdays and holidays.

The rooms to the right are called xiangfang (厢房). They are bedrooms for grandparents or elders.

The building facing north and near the entrance and



street is called daozuo (倒座). In it are rooms for servants or storage space. These four quarters are often connected to each other by covered arcades.

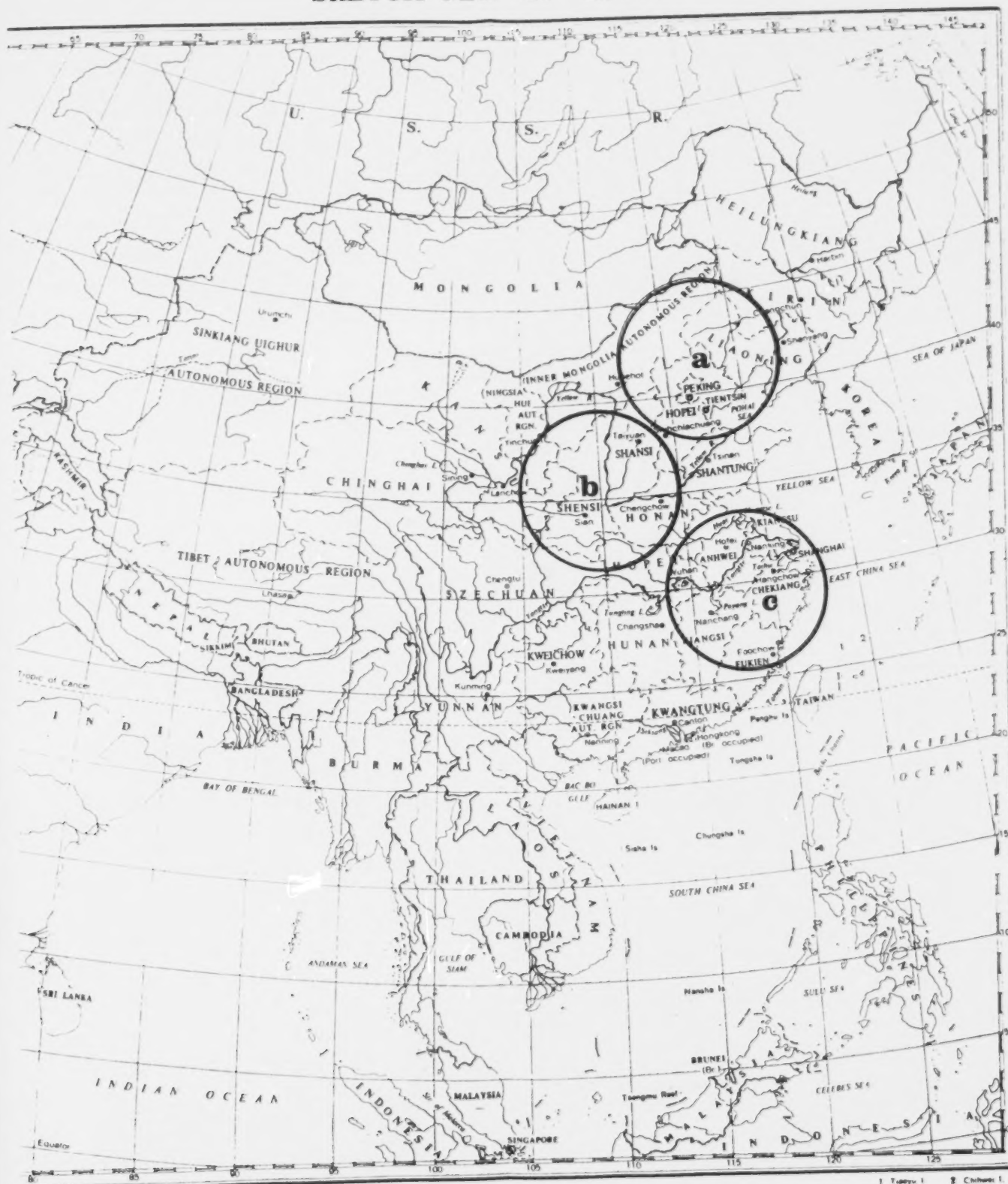
In China today the family units are small. A typical courtyard house accommodates three or four unrelated families. The traditional family compound has become a small community.

WORKING WITH NATURE

Why is the front door of a typical Beijing courtyard house located at the southeast corner? It is not because of any superstition. It is because the land in Beijing slopes toward the southeast. Therefore, draining for surface water is located southeast of the house, and that is a good place for the door as well. Also, the coldest winter winds come from the north, and the summer breezes come from the southeast. We can see just from the placement of the door that the Chinese learned to design their houses to suit the climate and land.

Because the conditions are different in the many regions of China, houses vary in the way they are built to best suit the region.

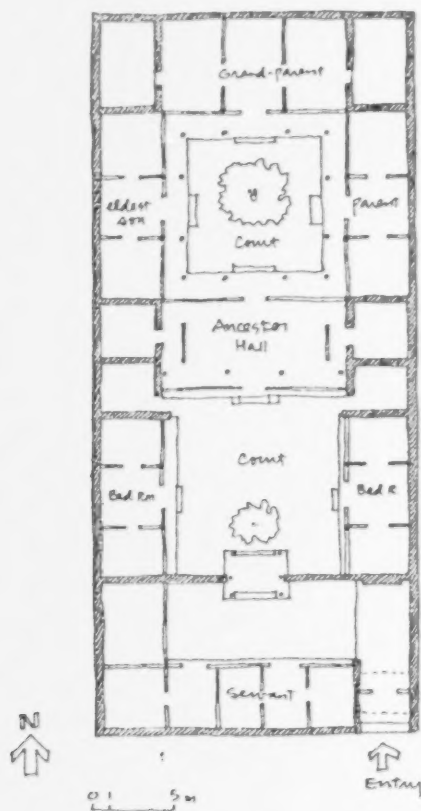
SKETCH MAP OF CHINA



a NORTH & NORTHEAST **b** NORTH WEST **c** SOUTH OF THE YANGTZE RIVER

The North and Northeast Regions

The courtyard house in Beijing is a typical house found in the North. The basic layout places the major building facing south. The large, open courtyard in the center allows maximum sunlight and ventilation for the surrounding buildings. The north, east, and west walls are all built of thick mud and brick to protect the house from cold winter winds. The Beijing house is generally one story high in order to get sunshine into the houses and courtyards.



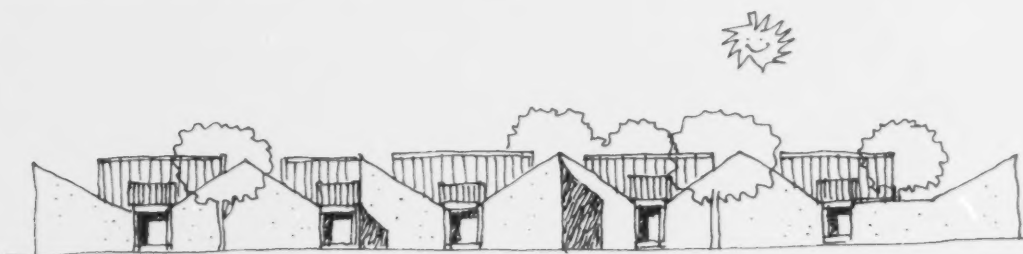
FOUR-IN-ONE UNIT OF PEKING

The Northwest Region

Along the southern bank of the Yellow River, the major building material is called loess. The unique soil, also known as huangtu (yellow earth), is a fine, loamy silt deposited by wind for thousands of years.

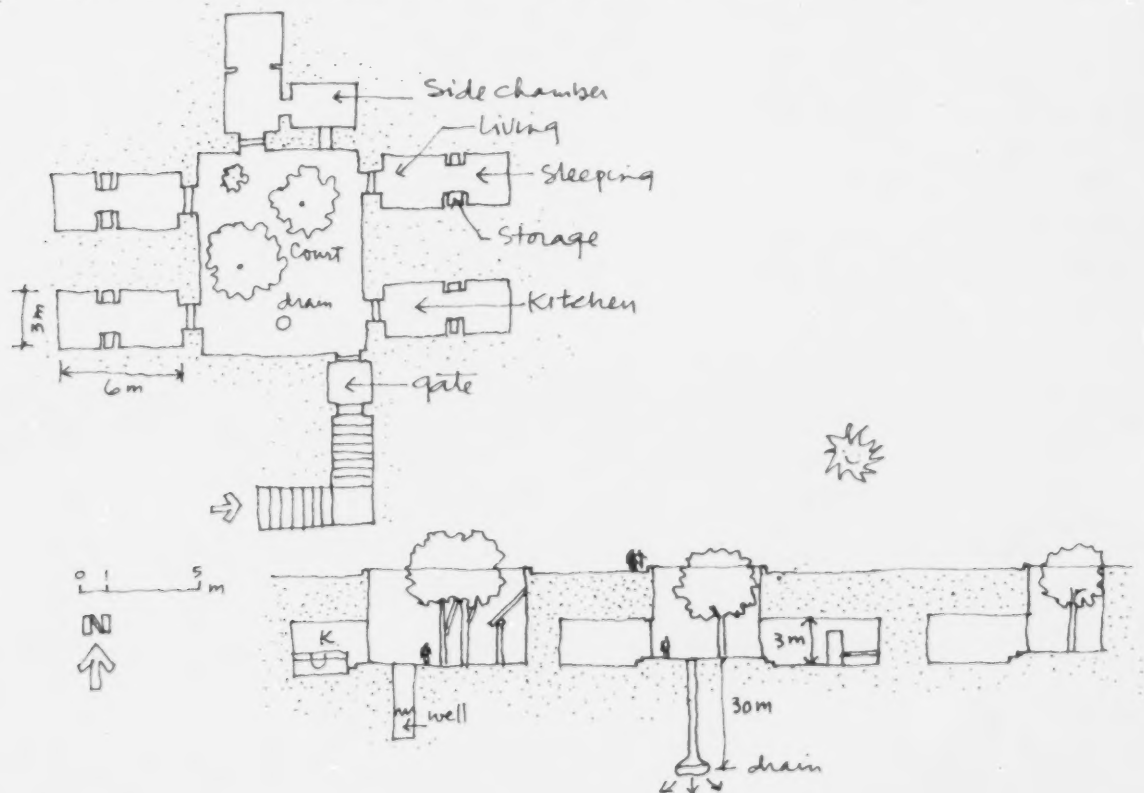
Adobe Dwellings

In this area, loess is used to build walls, making adobe-like courtyard houses. Sometimes they are clustered together to form small villages.



Cave Dwellings

The most creative use of the loess is found in the villages with sunken courtyards and cave dwellings in the northwest region. The sunken courtyard is generally about 40m x 40m and approximately 30m below the natural grade. An L-shaped or U-shaped stairway leads down to the courtyard. Living and sleeping rooms are carved in the soft rock-like yellow soil. All rooms open to the courtyard with large windows and doorways providing natural light. The major rooms follow the teachings of feng-shui by facing south. The courtyards are shaded with fruit trees and broad-leaved trees. A well dug in the courtyard can drain rain water. The underground dwellings use the local soil to insulate the house from heat or cold.

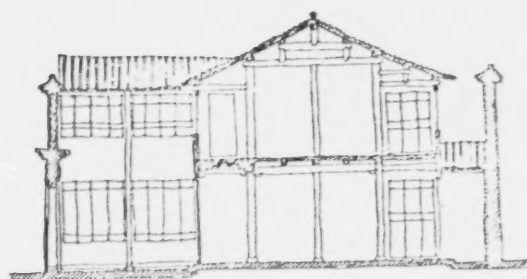


XII-14

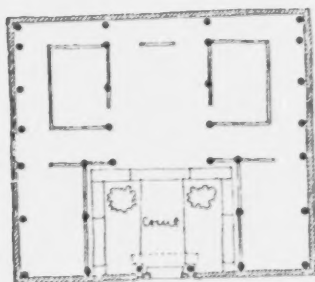
South of the Yangtze River

The climate in this region is warm and humid. The houses are generally two-stories so that the height of buildings can cast shade in the courtyards. Courtyards in this region are narrow and small.

The basic layout, the three-in-one unit, usually consists of a two-story main building facing south and two side rooms with entrance on axis at the northern wall.

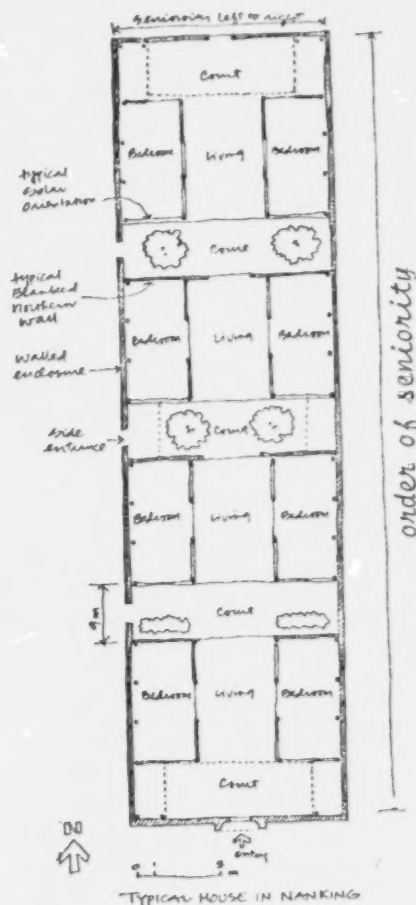


SECTION



PLAN

THREE-IN-ONE UNIT
SOUTH OF THE YANGTZE RIVER



TYPICAL HOUSE IN NANKING

SYMBOLISM IN CHINESE ARCHITECTURE

The Chinese decorate their homes with colors and designs that have special meanings

Colors

Why do the Chinese select red color to decorate their houses? The Chinese believe each color has a different meaning. Red is a sign of good fortune and happiness. Therefore, it is commonly used for festival celebrations, such as New Year, birthdays and weddings. Red is also the color of heat and of summer. Blue, together with one of the secondary colors such as green, is the color of spring and of the leaves of trees. It is the sign of permanency and peace. Yellow is the color of Emperors. It is a sign of power, and wealth. White is the color for autumn and it is a sign of sorrow and peace. White is the color for funerals in China. Black is the color of winter. It is a sign of destruction and evil.

The houses in North China are usually painted in rich, heavy colors, such as a red wall and bluegrey tiled roofs. In the South, more subdued, quieter colors are used. The white-washed walls, for instance, produce a striking contrast to the darker color of the window frames and the colorful porches.

Shapes of Doorways

Why are some doorways made in the form of a vase? The Chinese word for "vase" has the same sound as the word for "peace"; both are pronounced ping. Thus, a vase-shaped doorway represents peace. A gate in a round shape represents the moon. It suggests perfection and fullness.



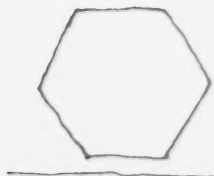
MOON



BLOSSOM



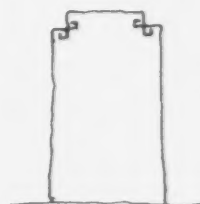
VASE



HEXAGONAL



LEAF



SCROLL

Designs

The decorative designs in Chinese houses have symbolic meanings. One popular design is the cloud pattern because it represents the coming of rain, and rain is essential for agriculture. Dragon, a divine animal, represents strength, power and goodness, and is commonly shown with cloud as a sign of rain.

Flowers are often used as symbols in decorative design. For example, the peony is a sign of spring and a symbol of love and affection. The lotus is a symbol of summer and fruitfulness. The chrysanthemum is a sign of autumn and a symbol of happiness. The prune is a symbol of winter and long life.

風

WIND

吉

GOOD
AUSPICIOUS

水

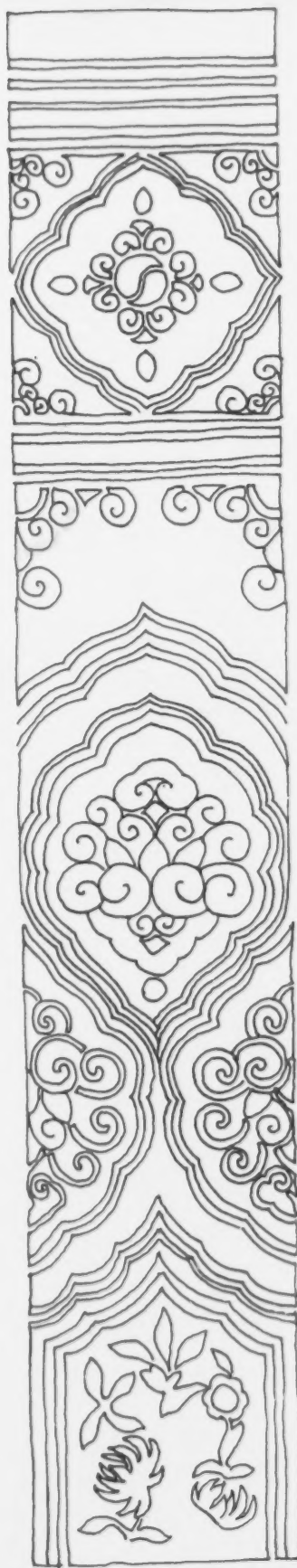
WATER

凶

BAD
EVIL

WHY





Roof Imagery

The roofs of many Chinese buildings are full of symbols. A blazing pearl represents the sun, the giver of life. The pagoda represents staircase to Heaven. The swallow's tail represents the status of the owner of the house.

Pagodas

When people think of Chinese architecture, they often think first of pagodas. In fact, they came from India. It once had religious significance, but as you will see from the story, it no longer does.

Once upon a time, there were two villages near each other on the north plain of China. One of the villages was on the direct route for the travellers and it became a very prosperous town. The other village was very poor, so the villagers consulted a wiseman for help. The wiseman instructed the villager to build a tall pagoda in the center of the viallage. This, he said, would ward off the evil spirits and bring prosperity to the village. After the pagoda was built, the village suddenly became prosperous. However, it was not that the pagoda had special powers that the village prospers. Rather, the pagoda served as a focal point and attracted the travellers.

The pagodas and gateways are often monuments. They are elaborately ornamented with inscriptions and designs. They are also used as directional signs.

ECHOES OF CHINA
ECHOES OF CHINA
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ECHOES OF CHINA

CHINESE GAMES

CHINESE GAMES

TEACHER'S GUIDE

FA Y. WU

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MATERIALS

Go	1 set
Chinese Chess	1 set
Tangram	10 sets and 2 books
Slides	1 set
Teacher's Guide	
Student's Guide	

SLIDE ANNOTATIONS

1. Tangram set
2. Typical shapes made from a tangram set
3. Alphabets made from a tangram set
4. Numerals made from a tangram set
5. Chinese characters made from a tangram set
6. Animal shapes made from a tangram set
7. Example of a pair of similar figures
8. Go board and Go set
9. Example of a capture
10. Examples of eyes
11. Example of capturing pieces having one eye
12. Examples of pieces having two eyes
13. An actual ending of a game on a 13 x 13 board
14. The ko (repeated capture) situations
15. Beginning of a game with three handicapped stones
16. Beginning of a game with seven handicapped stones
17. Beginning of a game with thirteen handicapped stones
18. Two gentlemen playing a Go game
19. Chinese chess board
20. Chinese chess board and set
21. Rule of knight's move
22. Checkmate situation
23. Checkmate situation
24. Checkmate situation
25. Checkmate situation
26. Checkmate situation
27. Checkmate situation
28. Antique ivory Chinese chess set
29. Two girls playing Chinese chess

CHINESE GAMES

Like children all over the world, children in China play many games. Some games played by Chinese children are the same or very similar to games that you are familiar with. For example, marbles, hopscotch, spinning tops, and jump rope are all very popular in China. There are also Chinese games, such as diabolo and shuttlecock, that you may never have seen.

This Kit introduces you to five popular games invented in China. Perhaps the first game that comes to your mind is Chinese checkers which I am sure you have either played or seen. However, you may be surprised to know that the Chinese checkers is actually not a Chinese game. It is a game first played in Europe about 100 years ago and later introduced to China probably via Japan.

With this Kit you can learn the puzzle game of tangram, two board games, Go and Chinese chess, and how to play Go-Bang and To Catch the Thief. These are not the only games Chinese children play, but they are among the most popular. We hope that you enjoy learning and playing these Chinese games.

INTRODUCTION

The object of this Kit is to introduce to the students several games played by Chinese children. They range from the simple game of To Catch the Thief to the sophisticated game of Go and Chinese Chess. All the rules of the games are in the Student's Guide. The Teacher's Guide includes some further instructions, sample games, and solutions. The recommended minimum amount of time that you should spend on each game is as follows:

Game	Time required (minimum)	
	Teaching	Playing
To Catch the Thief	10 min.	20 min.
Go-Bang	15 min.	40 min.
Tangram	20 min.	40 min.
Go	30 min.	60 min.*
Chinese Chess	40 min.	40 min.**

* It will take one hour or more to finish one game of Go on a 19 x 19 board.

** This game requires considerable concentration.

TO CATCH THE THIEF

官打捉賊

guan da zhuo zei

This game is very simple and is suitable for children of all ages. Little preparation or supervision is needed. The recommended time for playing, during which several games can be played, is about 20-30 minutes. The Student's Guide is self-explanatory.

GO-BANG

五子棋

wu dz qi

The rules of the game are simple enough for students to learn by simply following the written instructions. A simple elimination tournament may be conducted with your class if you have time. A single game can be played in three to five minutes.

Note: The stones are always played on the points, or line intersections, as shown in the diagrams in the Student's Guide. However, if the game is played with pencil and paper, the symbols X and O may be drawn inside the squares, as is done in tick-tack-toe.

XIII-6

TANGRAM

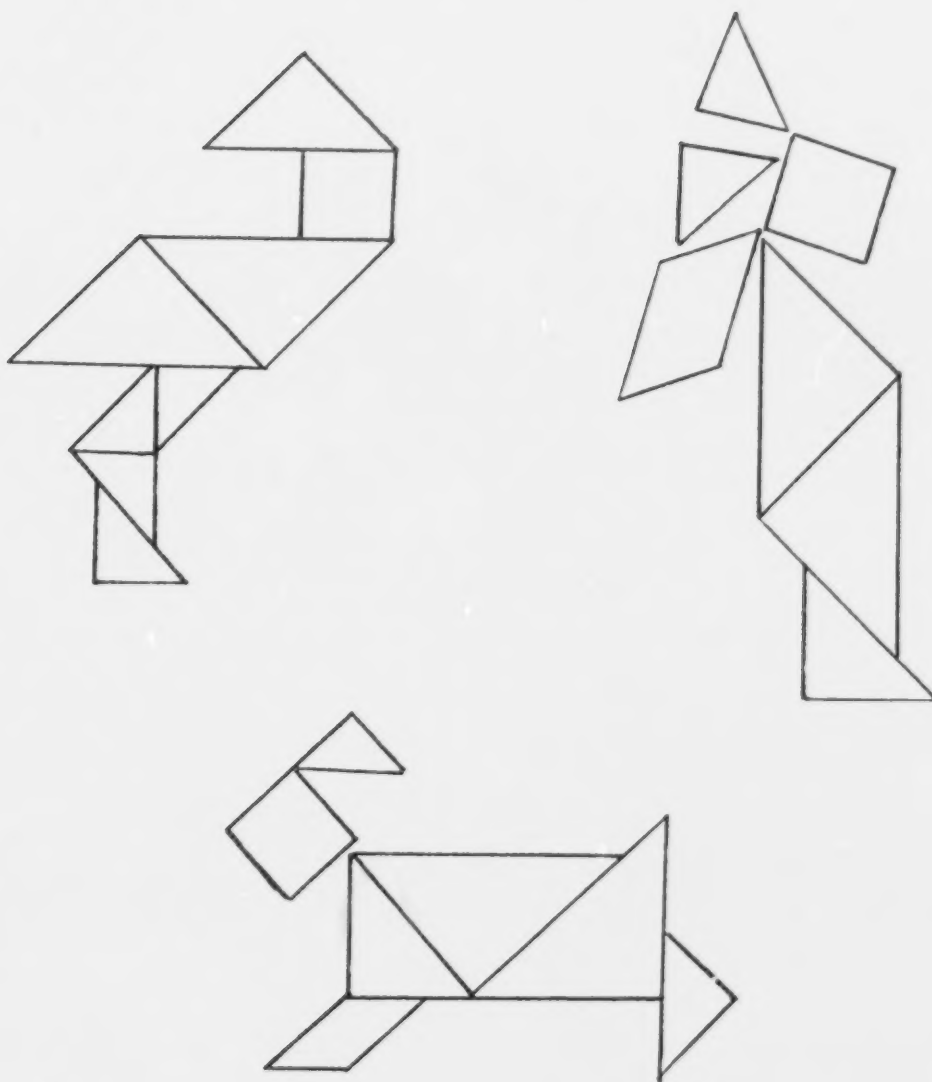
七巧板

qi qiao ban

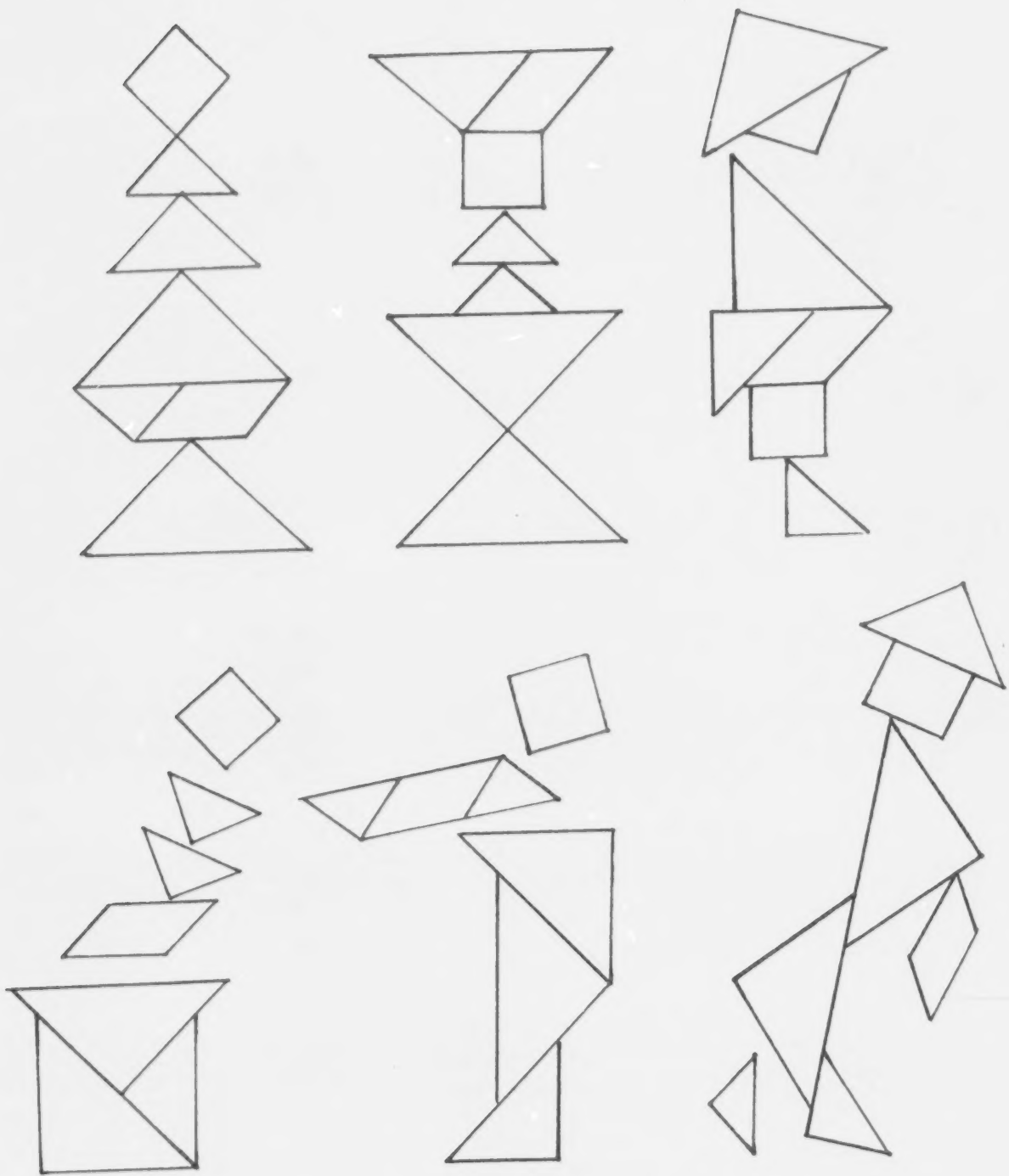
Solutions to the problems in the Student's Guide are included in this Guide. More problems with solutions can be found in the two books included with the Kit.

For those who are mathematically minded, the section on "Counting and Classifying Tangrams" in the book Tangram (pp. 123-124) included with this Kit makes excellent reading. Of special interest is the proof that there are exactly 13 convex polygons that can be made from a tangram set. For easy reference, the 13 convex figures with solutions are also given in this Guide.

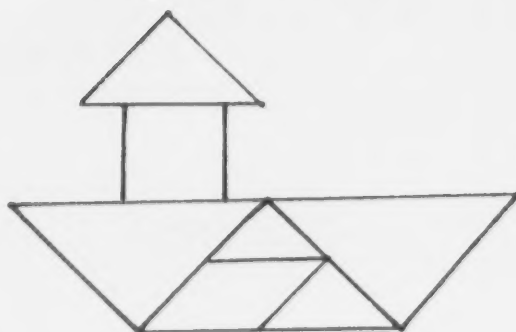
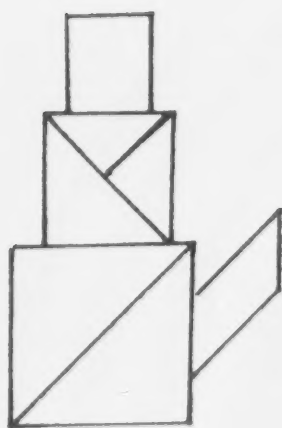
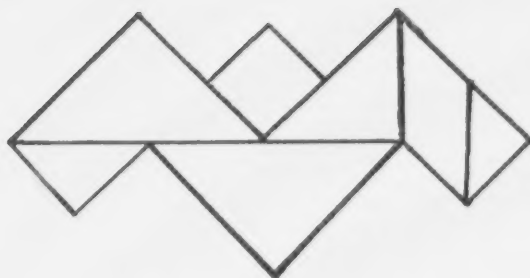
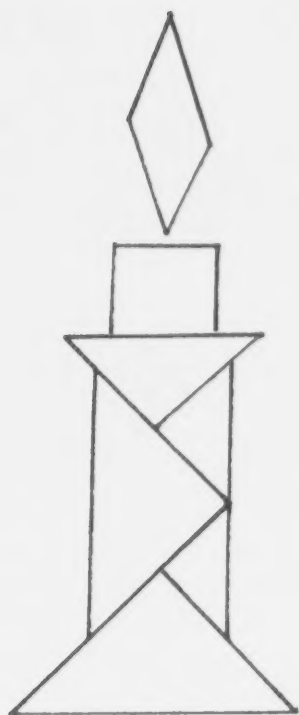
Solutions to the Problems in the Student's Guide



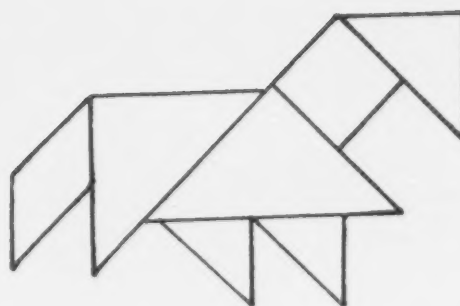
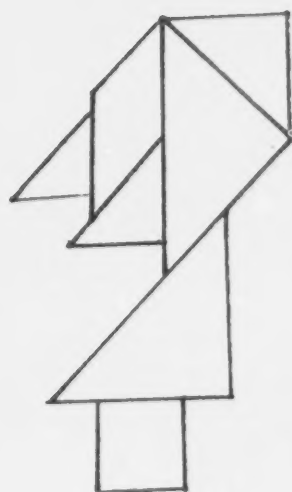
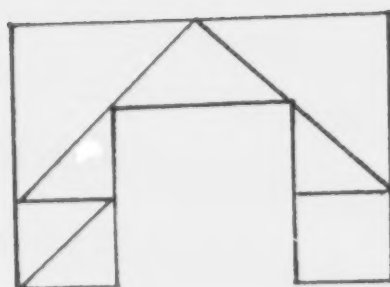
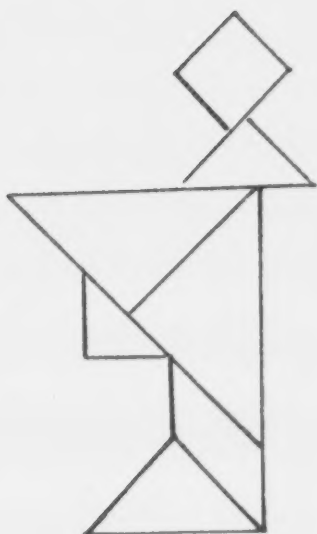
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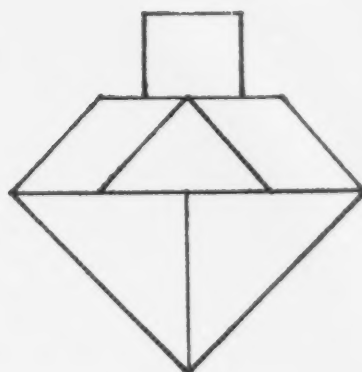
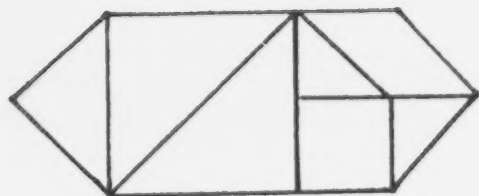
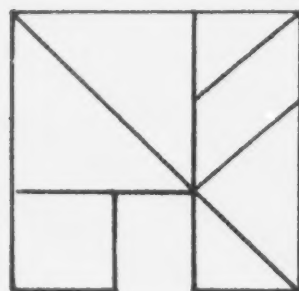
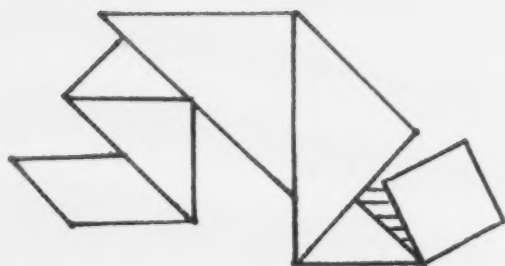
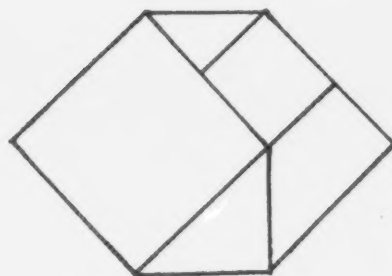
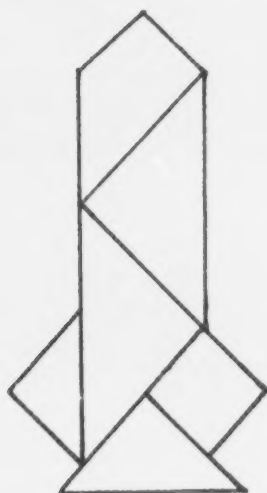
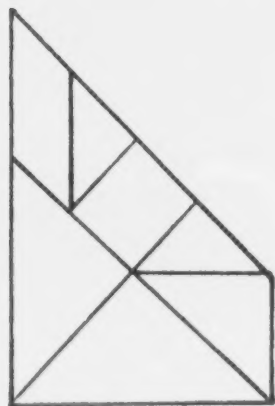
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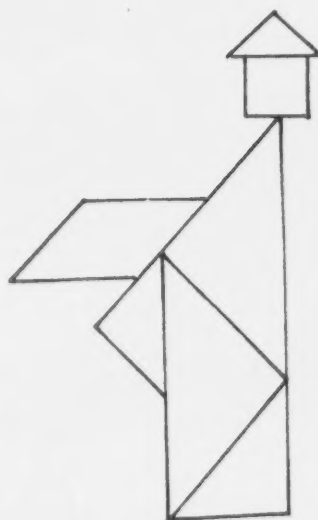
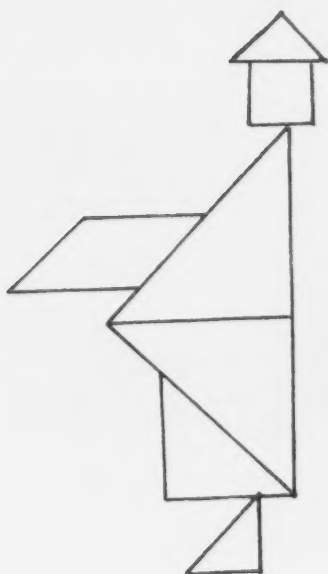
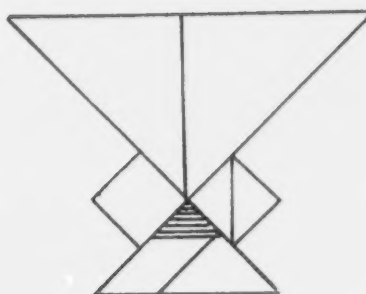
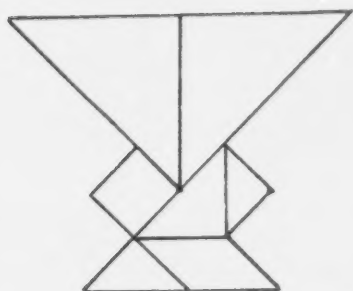
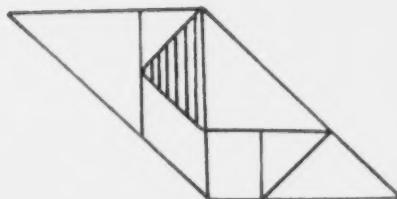
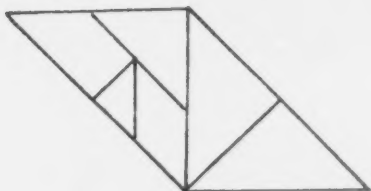
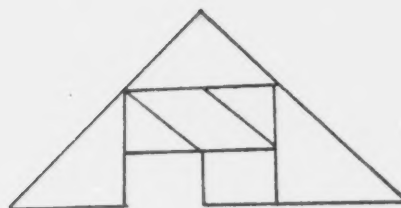
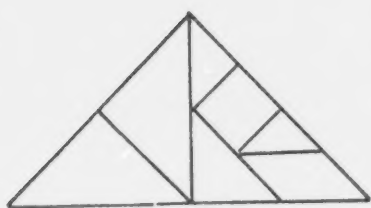
XIII-10



XIII-11

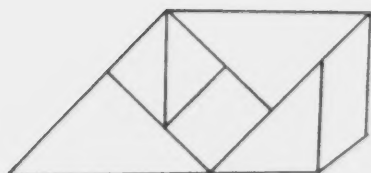
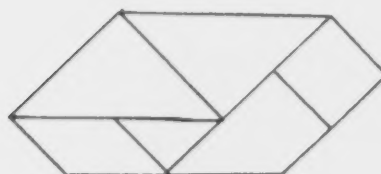
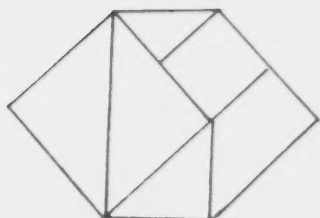
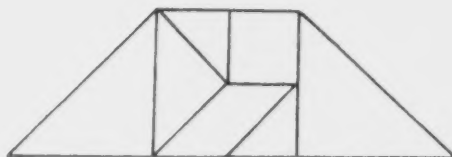
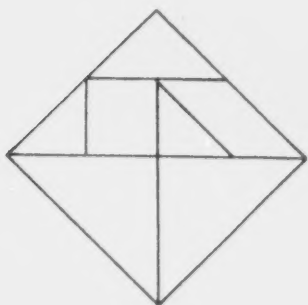


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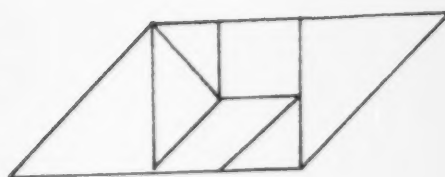
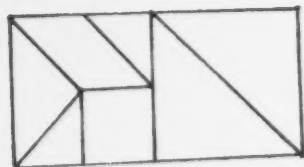
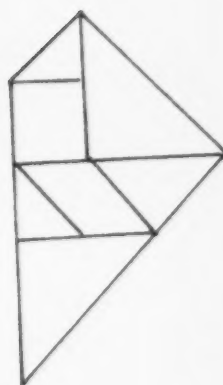
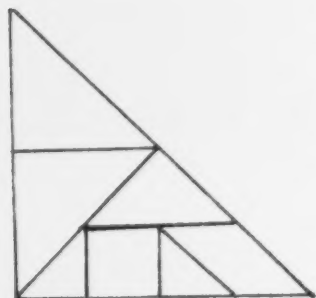
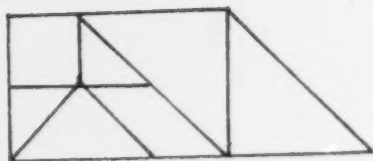
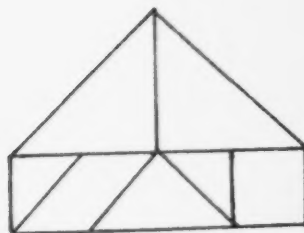
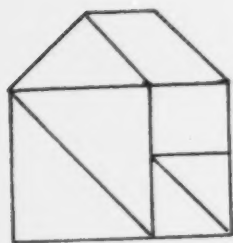


XIII-13

The Thirteen Convex Polygons



XIII-14



XIII-15

GO

圍

wei

棋

qi

Introduction

The rules of the game Go are quite simple, but it is by no means a simple game. On the contrary, Go is perhaps one of the most difficult board games that human beings have ever invented. It takes exceptional talent plus years of study to become a true master of the game. Your students may be interested to know that in Japan, where the game Go is a national pastime, hundreds of children gifted in playing Go attend special Go Schools at a very young age. There they spend hours each day just studying the game. Only a handful of them ever become truly great players. In China, where the game originated, Go, in the old days, was played mostly by the educated and privileged because only they had the leisure time to spend mastering the game. Today the game enjoys wide popularity in China with national tournaments held every year. The two contemporary Go players of Japan, Wu and Lin, whom many regard as the two greatest Go players in modern times, both came from China and studied the game in Japan.

You may want to use the Go ranking system for a tournament in your class. The players are ranked in duan (段) and ji (級). The highest rank is the 9th duan, next, 8th duan and so on. The difference between the levels of the first and 9th duan is about 4 handicapped pieces (see below). A player of the rank of the first duan is already a master of the game, and only a

few players can eventually achieve the rank of the 9th duan. Players below the rank of first duan are ranked in ji. A player of first duan can give the advantage of one handicap piece to a player of first ji, 2 handicap pieces to a player of the second ji, etc.

It will be easier for the beginners to start a game on a 13 x 13, or even a smaller 9 x 9 board. These boards can be made by masking off part of an ordinary 19 x 19 board.

Strategy

The strategy in Go playing is to build one's territory starting from the corners and edges of the board. It is important to connect one's stones to chains that already have at least two eyes. It is very common in actual games for the players to start working in the center portion of the board only after all the corners and edges have been secured.

The best strategy is to try to build one's territory avoiding small battles that involve the gain or loss of a few points. In a typical game (see sample game below) the players begin by building territory around the corners and sides. The battles begin after each player has played 30 or 40 stones, after the corners and sides have been secured. Here again, the best strategy is not to win small skirmishes, but to try to gain control of territory so that the game is won without battles. It is in this way that the game Go reflects the ancient and most esteemed Chinese philosophy of war engagement: The best strategy for winning a war is "to win without battles"

(不戰而勝).

A common problem for beginners is to identify the true eyes from what are known as the false eyes. A false eye is a point which appears to be an eye, i.e., it is surrounded by one's own pieces, but actually it is not safe from capture. Examples of false eyes are given below in Figure 1. In each case, the point marked with X surrounded by black pieces is not an eye, since white can capture black pieces by placing a stone there. It is important to be sure that the eyes you wish to make are not false.

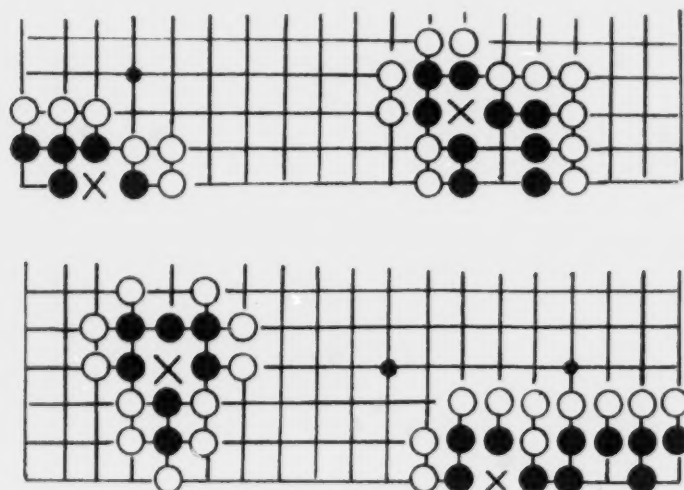


Figure 1. Examples of false eyes

Handicap Play

If two players of unequal skill are competing, they may use handicaps to equalize the game.

The weaker player (always playing black), is allowed to put down two or more stones on the board at the very beginning of the game. The stronger the opponent, the more handicap pieces are needed. This is agreed on by both players.

The handicap pieces are always put at the points marked by the dots on the Go board. The number of handicap stones usually ranges from 3 to 9, but may go up to 25. Handicaps of 7 and 13 pieces are shown in Figure 2.

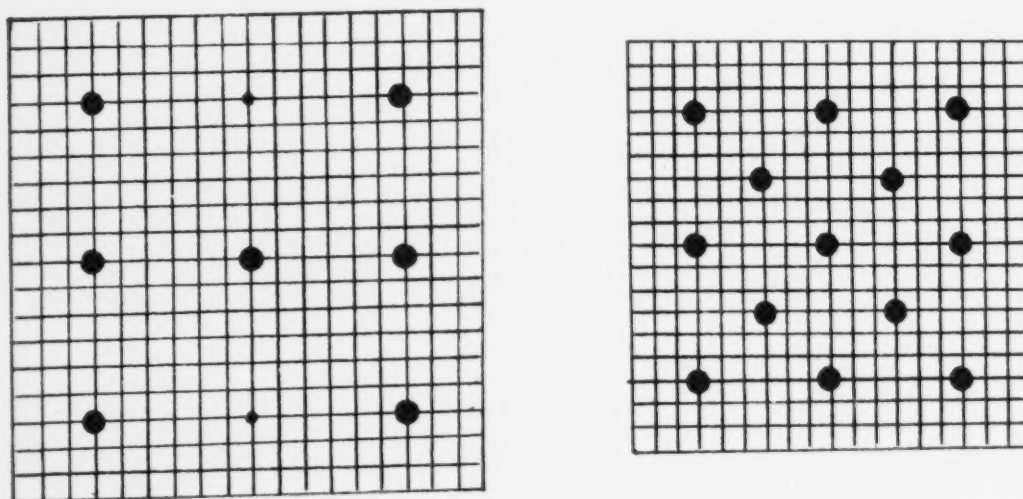


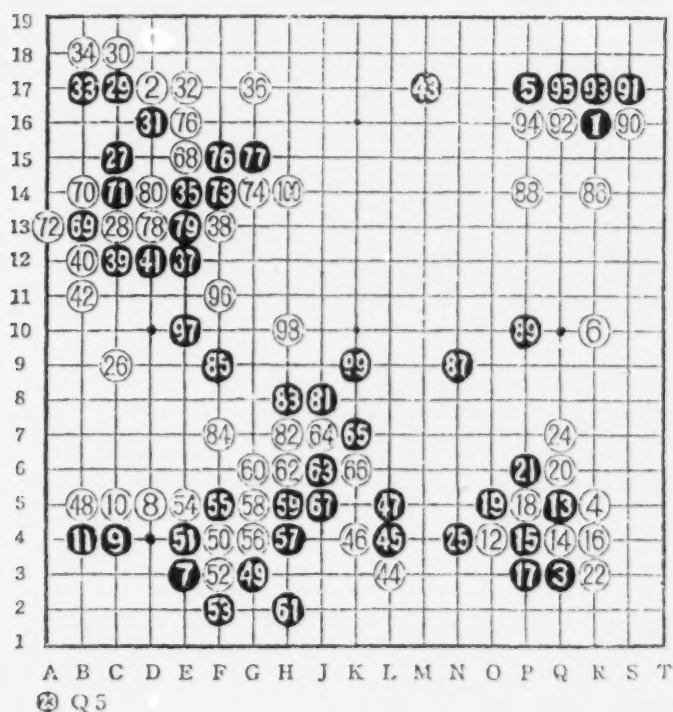
Figure 2. Handicaps of 7 and 13 stones

A Sample Game

The following sample game is reprinted with permission from the book by S. Takagawa, How to Play Go (see bibliography).

To show how an actual game is played, the following two games were annotated to identify the opening, midgame and endgame, and to explain what strategical or tactical considerations motivated the more important plays. It is very unlikely that you will completely understand these games, not only because you recently learned Go, but also because these games were played by experts who had many years of playing experience, and a detailed analysis of their subtle maneuvers is beyond the scope

Diagram 1



* Only one game is included here

of a book intended for beginners. The first of these games was played many years ago by two famous masters of the era and it is a good example of a game played between opponents of equal ability.

(Plays 1-49)

In this game the plays from 1 to 49 constitute the opening of the game. Note that the players occupied the corners first, and then the sides, before doing anything about the center of the board. The reason for this was explained in Chapter X.

The sequence 12-25 is a standard corner variation which occurs in many games. After Black's 23, the ko was ignored for the time being, because it is too small to attend to at this stage of the game. The middle-game commences with White's 50.

(50-63)

For the moment, there is no good play available to White along the lower side, so he switches his operations to the upper left corner.

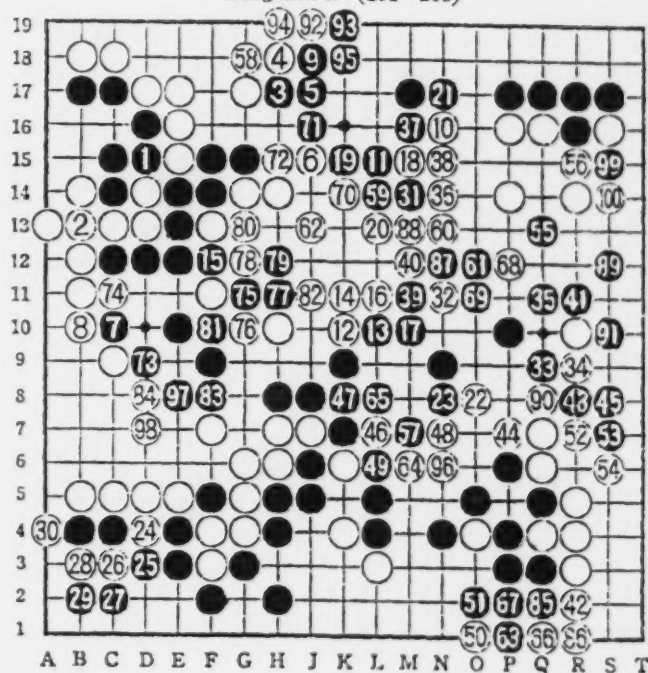
(69-89)

With the sequence 69-89, Black sacrificed his group in the upper left corner and compensated for this loss by acquiring strong influence over a vast area in the center of the board. Black is confident that he can either prevent White's intrusion into this area, or else attack the invading White stones in such a way that he will be able to acquire strength, with its attendant advantages, in a new direction. The latter possibility occurs in this game. Incidentally, the import of 87, 88 and 89 can be appreciated only by very skilled players.

(90-95)

Like 12-25, the sequence 90-95 is a standard variation of corner attack and defense which occurs in many games. These standard corner variations can be memorized, just as chess openings are, but this should not be attempted

Diagram 2 (101-200)



until you have been playing Go long enough to understand the basic strategy of the game.

(96-100)

With the sequence 96-100, White attempts to eliminate the large prospective Black territory in the center of the board. From this point on, interest will focus on how Black takes advantage of the presence of the vulnerable White stones in the center. It is not necessary for Black to capture these stones, for he can acquire substantial profit elsewhere merely by attacking them properly.

(101)

Black separates two White groups with tempo. Of course, the Black stones which separate these two White groups are dead, but they are still on the board, and

Black's 103, 105 and 107 are much more forceful with the two White groups separated.

(102-116)

White is bent on defending his stones in the center.

(117-121)

By harassing the white center stones, Black was able to enlarge his territories with tempo.

(122-130)

White gained more than twelve points by invading the Black corner. Black could not play 127 BC; can you see why?

(131-140)

The White group in the center is now secure. The game enters its last stage, the endgame.

(141-143)

If Black played 143 P7, he could cut off the White stone at OS and stake off a sizable territory, but in so doing he would permit White to consolidate his territory along the right side.

(144-150)

This play is used frequently in endgames to reduce enemy territories. It is usually called "the knight's jump" (after the diagonal movement of the knight in chess).

(151-156)

If White neglects to play 156 Black will cut off the two White stones by playing at Q 14.

(157)

Black's victory was assured by this play.

(158)

Saving this single stone from capture is much bigger than it may appear at first sight.

(159-162)

A good play which forms eyes.

(163)

It would have been much to White's advantage to have rescued his stone at O1 before Black played P1, but White had no chance to do so.

(164-183)

If Black did not play 183 F8, the Black group in the upper left would be cut off and captured.

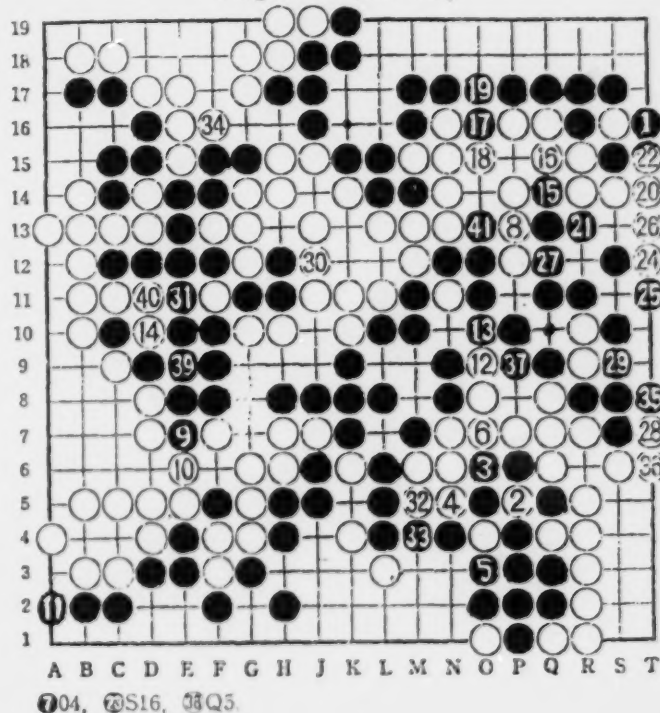
(184-191)

Necessary.

(192-195)

If Black omits playing K 18, White will play there immediately and capture the Black stone at K19, thereby invading and reducing the Black corner territory.

Diagram 3 (201-241)



(196-202)

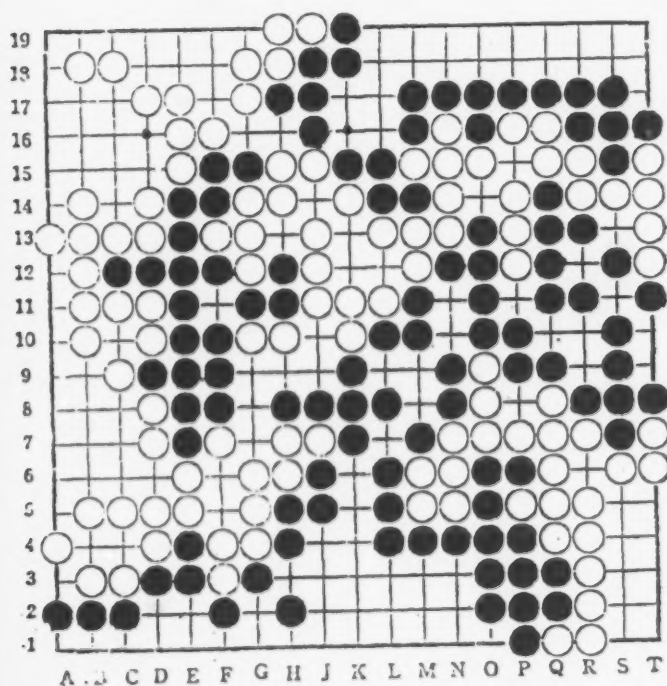
This ko could be contested by Black, but he is confident of victory without it.

(203-220)

From 220 to 241 the respective plays are worth just one point each. Endgame play starts with the most valuable plays and ends with these one point plays.

Diagram 4 shows the board after all of the captured stones have been removed. The next step toward counting the score is to fill all of the neutral points between the opposing stones: G16, H16, O14, P11, J10, G9, H9, J9, G8, P8, G7, A3, H13, F11, P15, and S13.

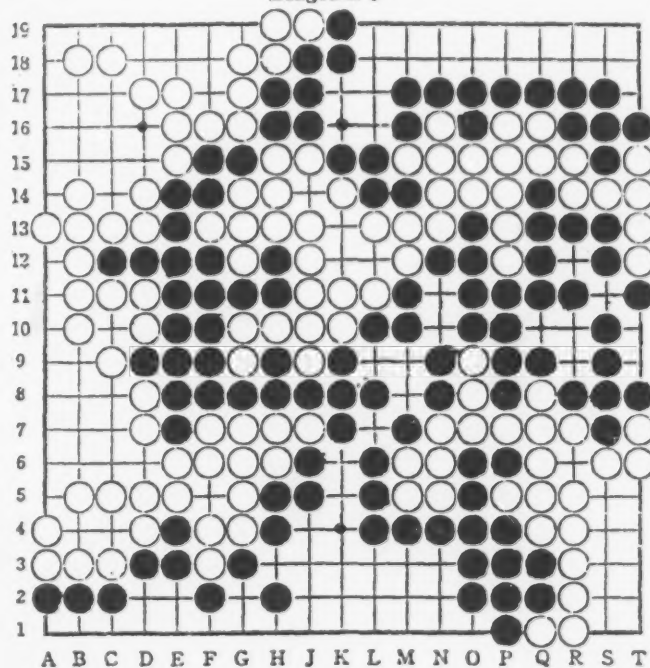
Diagram 4



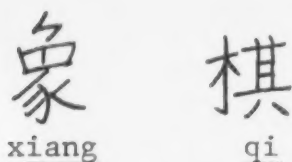
It makes no difference which side fills most of these points, but it is worth one point to White to connect at H13 before Black plays there. Of course, White must eventually connect at J10, and Black must connect at F11 and G8. After Black plays G8 and White connects at G7, White must capture the Black stone at F5 by playing F6, because otherwise the White group would remain in check.

Diagram 5 shows the board after all of the neutral points and necessary connections were filled. Black has 23 points in the upper corner, 7 points along the right side, 6 points in the center and 32 points along the lower side, making a total of 68 points. White has 25 points in the upper left corner, 20 points along the left side, 4 points in the center and 11 points in the lower right hand corner, for a total of 60 points. During the game Black captured five white stones, and at the end of the game he removed the seven dead White stones that were on R9, R10, O1, N11, L3, K4 and K6. White took six Black stones during the game and end of the game he removed the seven dead Black stones that were on D15, D16, C14, C15, C17, B17 and F5. After the captured Black stones are placed in Black's territory, Black has a total of 55 points. After the captured White stones are placed in the White territory, White has a total of 48 points. Black has won the game by seven points. In actual practice, this counting procedure is simplified by putting the captured stones in their respective territories before counting is begun and rearranging the various territories into even outlines which can be more readily counted.

Diagram 5



CHINESE CHESS



Introduction

The students who know the game of international chess will find it easier to learn Chinese chess. They will find the strategy of the two games similar in many respects.

One piece unique to Chinese chess is the cannon. It is generally believed that this piece was introduced into the Chinese chess around the tenth century, indicating that guns were already in general use in China at that time. This corroborates well with the fact that gunpowder, along with compass and paper, are three of the greatest ancient Chinese inventions.

The game of Chinese chess is the most popular board game in China. Almost everybody in China knows the rules of the game. Chess sets can be purchased inexpensively in most stores. The game is also played in Okinawa, Vietnam, the Philippines, and Korea (although the Koreans' rules are slightly different). With a quarter of the world's population in China alone, it can be said that Chinese chess is the world's most widely played board game.

The students may also be interested to know that the Chinese, especially in literature, often refer to Chinese chess as "The Game in the Tangerine." According to the legend, a large tangerine was once found in the high mountain. Upon splitting the tangerine into two, two old gentlemen were found

playing Chinese chess inside. This led to the other name of the game.

Notation

As in the international chess, a notation, or code is needed for the purpose of recording a game or describing a certain move. The notation we shall use is the one used by the Chinese. It is a very simple notation.

The vertical lines are numbered from 1 to 9, starting from each player's right. This is shown in Figure 1. Since each player counts from his right, the black's line 3 is the same as red's line 7, etc. Now a piece can be moved in one of three directions: forward, backward, or horizontal. They are denoted by the arrows $\rightarrow$, $\uparrow$, or $\downarrow$. A typical code of moves then reads C2 $\rightarrow$ 5, R3 $\uparrow$ 5 or N5 $\downarrow$ 7. These moves are shown in Figure 2. The first letter of the code always denotes the name of the piece that is being moved. The second symbol is a numeral which tells us the vertical line on which the piece stood before the move. The arrow denotes the direction in which the piece is moved, and the last numeral tells us either the vertical line it moves to, or the number of steps it moves, if the move is on the same vertical line.

Take the examples in Figure 2. C2 $\rightarrow$ 5 means that the cannon on line 2 is moved horizontally to line 5. R3 $\uparrow$ 5 means the rook on line 3 is moved forward 5 steps. N5 $\downarrow$ 7 means the knight on line 5 is moved backward ending on line 7. In the rare cases when two pieces stand on the same vertical line, it is necessary to distinguish them to avoid confusion.

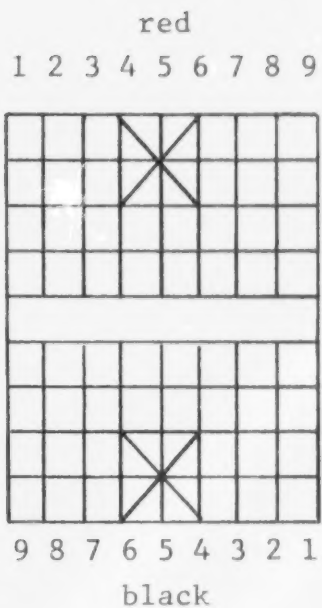


Figure 1. Numbering of the vertical lines. Note that the number for a vertical line is different for the two players

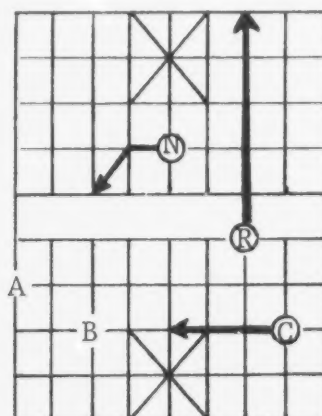


Figure 2. Moves C2 → 5, R3 → 5 and N5 → 7 by black

This can be done by using the small letters f (front) or r (rear) in the second symbol to indicate the position of the piece. In this way the code Rf → 5 says that the front rook is moved horizontally to line 5.

Finally, it should be remembered that the arrows and the numerals of the vertical lines are both relative to the player who is making the move. Therefore, for the same move of a knight from the point A to B as shown in Figure 2, the move is recorded as N9 ↑ 7 for black and N1 ↑ 3 for red.

As in the international chess, the notation X is used to denote the capture of a piece. For example, P7 ↑ 1 X P denotes the move P7 ↑ 1 capturing a pawn.

A Sample Game

Here is a actual game played between two top Chinese players on January 1973, in Guangzhou. Playing black is Li Guang-liu (李廣流) of Guangzhou and playing red is Zhu Yong-kang (朱永康) of Shanghai. Li plays first and wins the game.

As is customary in international chess, the moves are numbered. Each numbered move consists of one move by each player, the first referring to the black's move.

- | | |
|-----------|--------|
| 1. P3 ↑ 1 | C2 → 5 |
| 2. C8 → 5 | N2 ↑ 3 |
| 3. N8 ↑ 7 | R1 → 2 |
| 4. N2 ↑ 3 | N8 ↑ 9 |
| 5. R9 ↑ 1 | R2 ↑ 4 |
| 6. R9 → 4 | M4 ↑ 5 |

The opening game is standard up to this point. Both sides direct the attack in the center using the cannon. It is also a good strategy to move out the rook, the most powerful piece, as early as possible.

7.	P1 ↑ 1	R9 ↑ 1
8.	C2 → 1	P7 ↑ 1
9.	R1 → 2	C8 → 7
10.	N3 ↑ 4	P7 ↑ 1 X P

This last play by red is an error. On the surface red appears to hold the advantage of one pawn crossing the river, but black can immediately launch an attack in the central front. A better move for red would have been R9 → 6.

11.	N4 ↑ 5 X P	N3 ↑ 5 X N
12.	C5 ↑ 4 X N	R2 → 4
13.	R3 ↑ 5	R4 ↓ 1
14.	C1 → 5	R9 → 7
15.	M4 ↑ 5	C7 ↑ 2
16.	P7 ↑ 1	K5 → 4
17.	R2 ↑ 6	C7 ↓ 1
18.	R4 ↓ 1	R7 ↑ 1
19.	R2 ↓ 1	P9 ↑ 1

Note at this point that, by moving the "handicap" P9 ↑ 1, the red knight is now threatening the black rook.

20.	R2 → 1 X P	C5 → 4
21.	N7 ↑ 8	C4 ↓ 1
22.	R4 → 8	C7 → 8

Black is now shifting toward red's right wing for an all out attack, while at the same time red is also staging a mini-attack on black's right.

23. R8 + 4	R7 + 3
24. P7 + 1	C4 + 8 X M

If red had played P3 + 1 X P instead, black Cr + 7 would have gained at least one rook. Now red plays C4 + 8 X M for a fight.

26. P7 + 6	C4 + 7
------------	--------

Red is now threatening to checkmate black with C8 + 6.

26. K5 + 6	C8 + 6
27. K6 + 1	C8 + 1
28. M5 + 4	R4 + 5 X C

If red had played R4 + 1 instead, then black Cr + 6 would have gained a rook.

29. C5 + 4 X R	N9 + 7
30. N8 + 9 X P	R3 + 1
31. R8 + 1	R3 + 2 X R
32. N9 + 8 X R	K4 + 1
33. R1 + 2	

Having lost a rook, red resigns at this point.

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*Copy included with this Kit.

Further information on Go, advanced books on the game, and equipment can be obtained from the Ishi Press, Inc., CPO Bos 2126, Tokyo, Japan. The Ishi Press also publishes Go World, a bimonthly magazine covering the world of Go.

Information on Go Club in the Boston area may be obtained from Massachusetts Go Association, c/o Mr. Skip Ascheim, 111 Chestnut Street, Cambridge, Massachusetts 02139.

Go-Bang

Grunfeld, F. V. Games of the World. Holt, Reinehart and Winston, 1975.

Chinese Chess

References in English on Chinese chess appear to be rather scarce. The only introduction to the game that can be easily obtained is in:

Grunfeld, F. V. Games of the World. Holt, Reinehart and Winston, 1975.

Unfortunately, this book gives the Korean version of the chess rules. They differ from the Chinese rules in that the cannon moves differently.

CHINESE GAMES

STUDENT'S GUIDE

FA Y. WU

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CHINESE GAMES

Like children all over the world, children in China play many games. Some games played by Chinese children are the same or very similar to games that you are familiar with. For example, marbles, hopscotch, spinning tops, and jump rope are all very popular in China. There are also Chinese games, such as diabolo and shuttlecock, that you may never have seen.

This Kit introduces you to five popular games invented in China. Perhaps the first game that comes to your mind is Chinese checkers which I am sure you have either played or seen. However, you may be surprised to know that the Chinese checkers is actually not a Chinese game. It is a game first played in Europe about 100 years ago and later introduced to China probably via Japan.

With this Kit you can learn the puzzle game of tangram, two board games, Go and Chinese chess, and how to play Go-Bang and To Catch the Thief. These are not the only games Chinese children play, but they are among the most popular. We hope that you enjoy learning and playing these Chinese games.

TO CATCH THE THIEF

官打捉賊

guan da zhuo zei

Introduction

To Catch the Thief, or guan da zhuo zei (官打捉賊), is a game that has been played in China for centuries. It is a guessing game for four players. It can be played in five minutes and repeated, rotating the roles.

Preparation

Materials: Pencils
Paper

Write the following names on four separate pieces of paper:

Judge	官	, pronounced as <u>guan</u>
Police	打	, pronounced as <u>da</u>
Detective	捉	, pronounced as <u>zhuo</u>
Thief	賊	, pronounced as <u>zei</u>

Fold the papers so that the writing cannot be seen.

How to Play the Game

Rules

Each player picks one piece of paper and plays the role written on the paper. The roles are as follows:

- The detective tries to catch the thief.
- The thief tries not to get caught.
- The judge decides the sentence of the thief or the punishment of the detective. For example, the judge may tell the thief to sing a song, or tell the detective to hop around the room.

To Play the Game

- The players sit around a table so that they can look at each other. Each player picks one piece of paper and tells no one of his role.
- The detective identifies himself. His job is to guess who among the other three players is the thief. He bases his guess on the facial expressions of the others. Therefore, the players will want to disguise their expressions to try to mislead the detective. The thief must try not to reveal his identity. The detective is allowed only one guess.
- If the guess is correct, the thief is caught and the judge announces a sentence. The police makes sure that the sentence is carried out.
- If the guess is incorrect, the real thief must quickly

say "escape" to gain his freedom. The detective is then punished. If the real thief forgets to say "escape", then he along with the detective is punished. The judge and the police carry out their duties.

- Repeat the game. Rotate the roles, if desired.

GO-BANG

五子棋

wu dz qi

Introduction

Go-Bang is a game for two players. The game has been played in China for centuries, and is probably as old as the game of Go. The game is also popular in Japan.

Go-Bang is easy to learn. It takes no more than ten minutes to play. Try a game with your friends to see how easy and interesting it is.

Go-Bang Set

A Go-Bang set consists of a board, a grid 13" x 13", and 30 or more pieces, or "stones", of two different colors. You can use the Go set to play the game. You can also play the game on the blackboard or on a sheet of paper and use the signs X and O for the pieces. Since the pieces are not moved or removed, it is quite convenient to play the game in this way.

How to Play the Game

Object of the Game

The two players take turns placing one piece on one of the line intersections. The object of the game is to line up your pieces in a row of five in a horizontal, vertical or diagonal direction. The player who first makes a row of five

wins the game. The end of an actual game is shown in Figure 1.

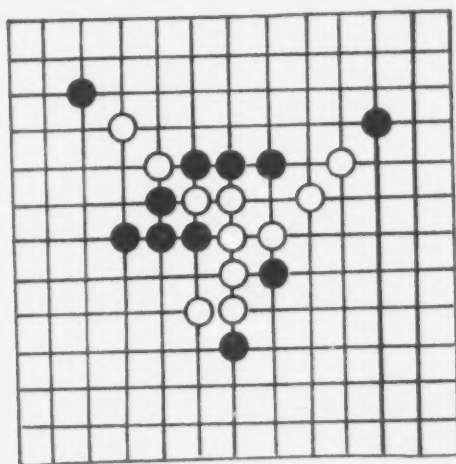


Figure 1. Ending of a Go-Bang game. In this game, the black plays first. The white wins by forming a diagonal line of five stones.

As you can see, the game is played very much like tick-tack-toe. In tick-tack-toe, the player who makes three pieces in a row wins; here you need five in a row to win. It is for this reason that the Chinese named the game wu dz qi (五子棋), which literally means, "the game of five pieces."

Rules

The Go-Bang game is played just like the game of tick-tack-toe. In order to win a game, the five pieces must occupy adjacent points in a straight line with no vacant points or opponent's pieces in between. The pieces are not moved once they are played, nor can stones be captured.

One tricky rule: You need exactly five pieces, no more and no less, to win the game. If placing a stone makes a row of 6 or more, the game does not end and the player who makes this row does not win the game.

TANGRAM

七巧板

qi qiao ban

Introduction

Tangram is an ancient Chinese puzzle game, whose Chinese name qi qiao ban (七巧板), means "the seven clever pieces." A set of tangram consists of seven flat pieces cut into different shapes. The design of the pieces is very clever and an infinite number of forms, ranging from animals to objects to human figures can be made. This is why the Chinese call the puzzle "the seven clever pieces." The English name tangram probably originated from the word "Tang", the name of one of the greatest dynasties in Chinese history.

Chinese books on tangram date back only to 1812, but it is certain that the game originated in China at a much earlier date. The game was very popular in Europe and the United States in the 1840's. There are many books on tangram published even today.

How to Make a Set

Making a set yourself is quite easy. The best way is to cut the pieces from a square card or wooden board. A good size to start with is a 3" x 3" square. The measurements of different pieces are shown in Figure 1. You can also make a set by following the procedures for paper folding shown in Figure 2. Following these directions you can use square paper of any size.

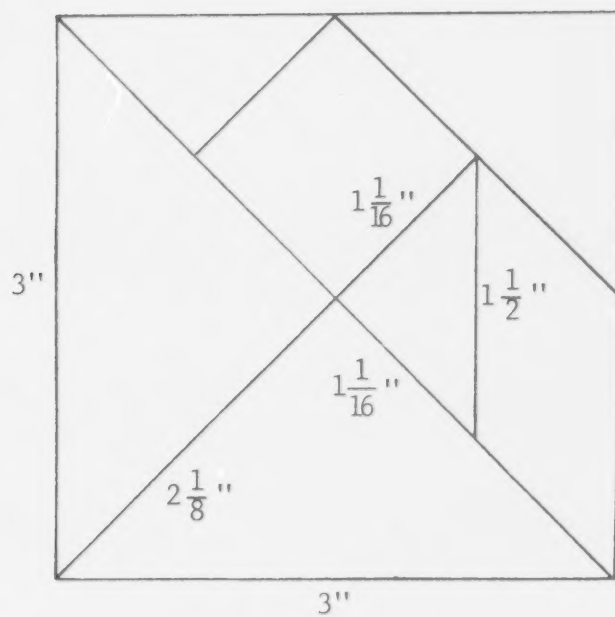


Figure 1. The seven pieces of a tangram set

XIV-10

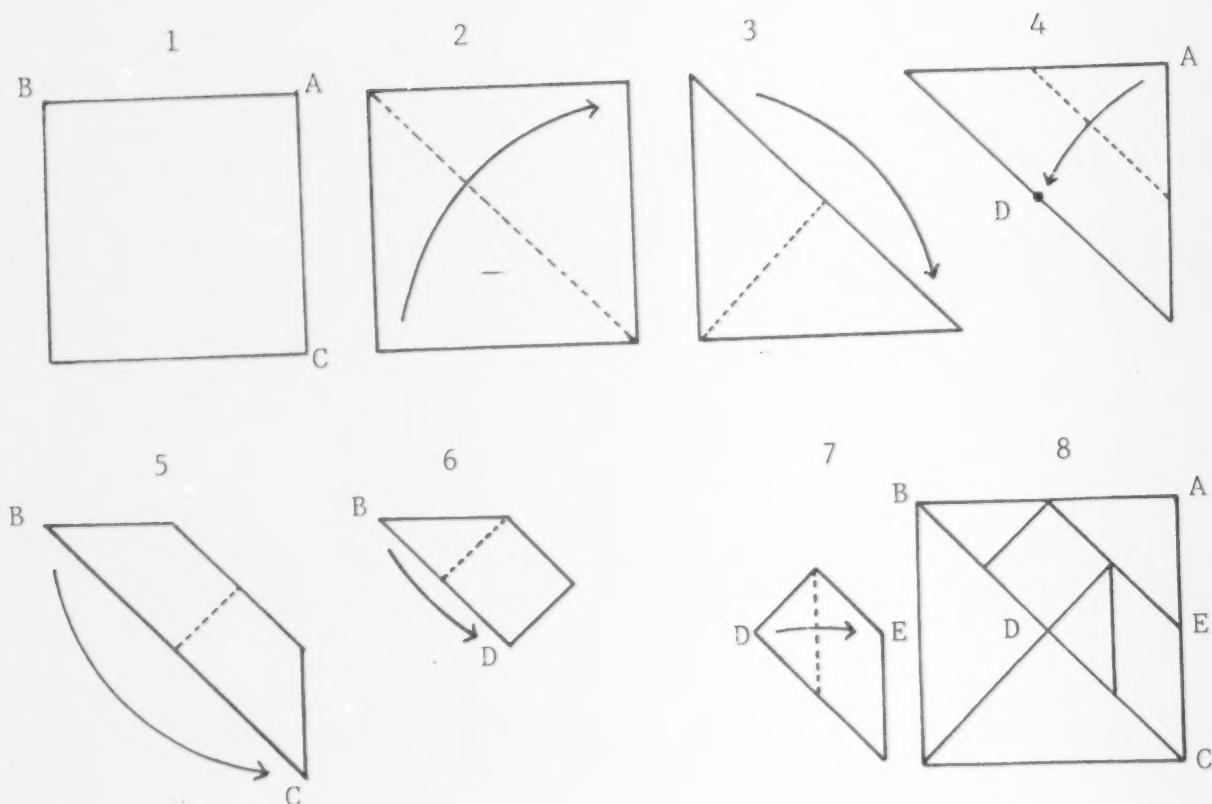


Figure 2. How to make a tangram set from any square piece of paper

1. Start with a square sheet of paper.
2. Fold along one diagonal and cut along the dotted line.
3. Fold one of the two pieces as shown and cut along the dotted line. Set aside.
4. Take the other piece, fold point A onto D and cut along the dotted line.
5. Fold point B to C and cut along the dotted line.
6. Fold point B to D and cut along the dotted line.
7. Fold point D to E and cut along the dotted line.
8. The seven pieces should make a square as shown.

Rules

Thousands of different figures can be made using one set of tangram. We will give you some examples of figures to make. More problems can be found in the two books included with this Kit.

Before you start making these figures, you should know a few simple rules which will help you to solve the puzzles.

First, you should get to know the relative sizes of the seven pieces. There are five triangular pieces: two big, one medium, and two small. The big triangle is exactly twice the size of the medium one; the medium triangle is exactly twice the size of the small ones. Their relative sizes are explained in Figure 3.

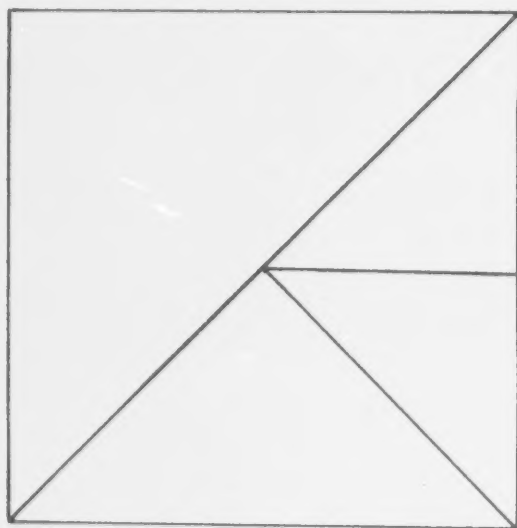


Figure 3. A square made of one large, one medium, and two small triangles

XIV-12

The other two pieces of the set are a square and a parallelogram, each of which are made from the two small triangles. They are shown in Figure 4.

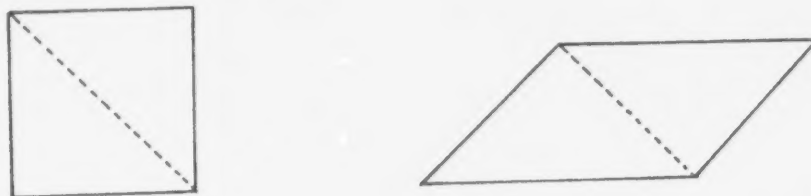


Figure 4. The square and the parallelogram are each made of two small triangles

Think about these relationships as you solve the puzzles.

Look at Figure 5. In order to make the figure on the left, you may have mistakenly made the figure in the middle with a

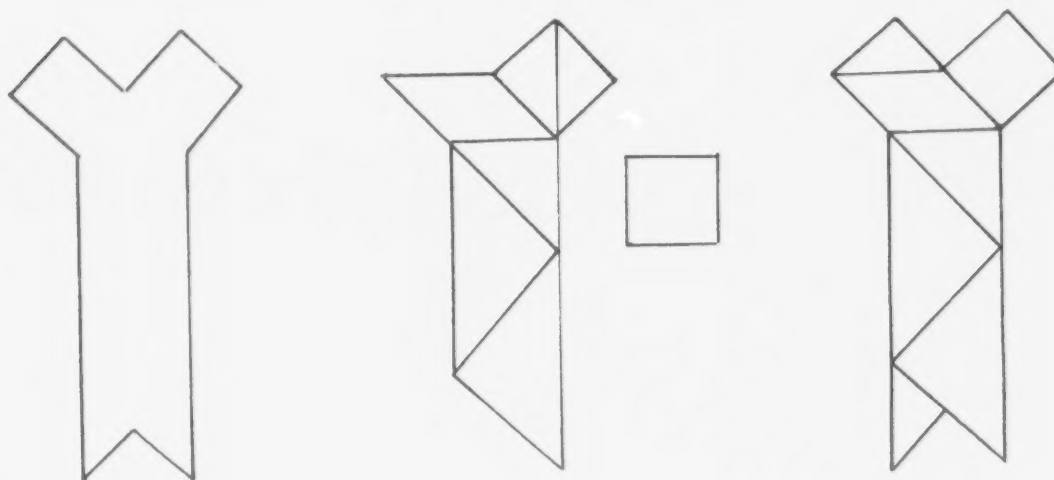


Figure 5. Example on how to use equivalent pieces in solving a problem

square piece left out. Knowing that a square piece is the same size as two small triangles, you then realize that you can replace the two small triangles with the square. This leaves the two small triangles free. By using them you arrive at the solution shown on the right.

A hint: The two big triangles are usually the key to the solution. Once their positions are located, the other pieces will fall into place more easily. Sometimes the location of the square is also helpful. Look at the house in Figure 6. The shape of the chimney suggests the use of the square. It is also natural to try to use a large triangle as the roof. Once these are done, the other parts of the puzzle are easily solved.

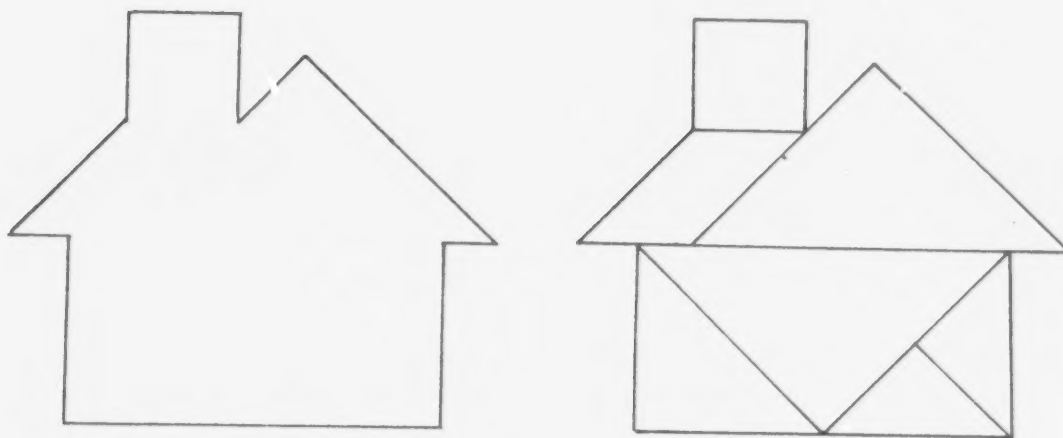


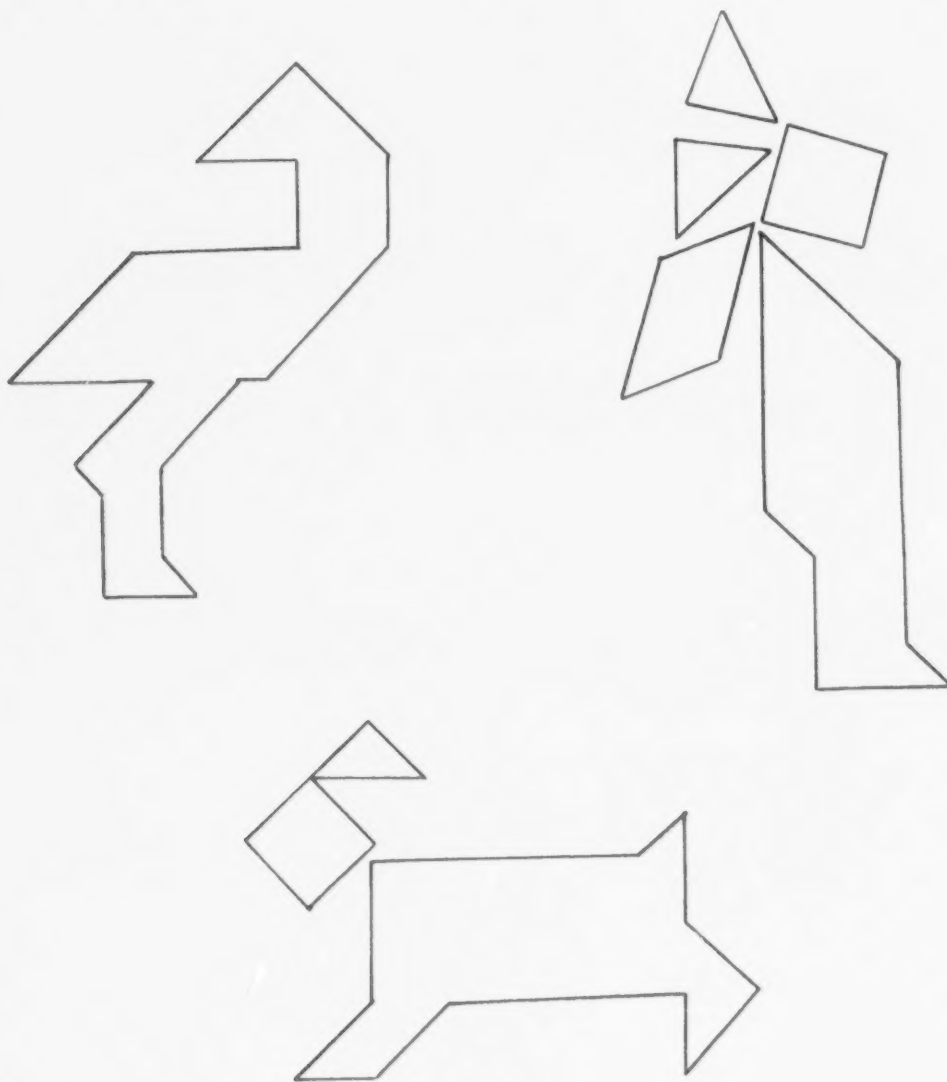
Figure 6. Example of a solution

Problems

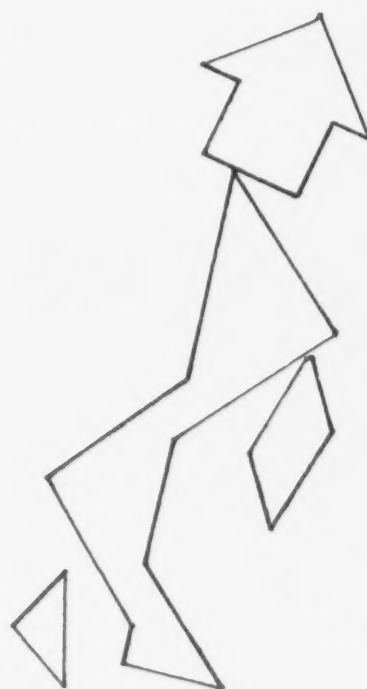
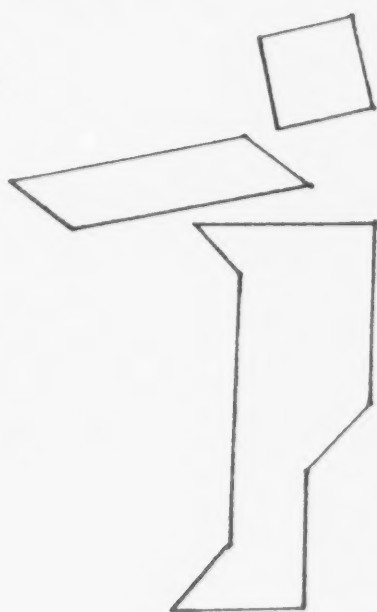
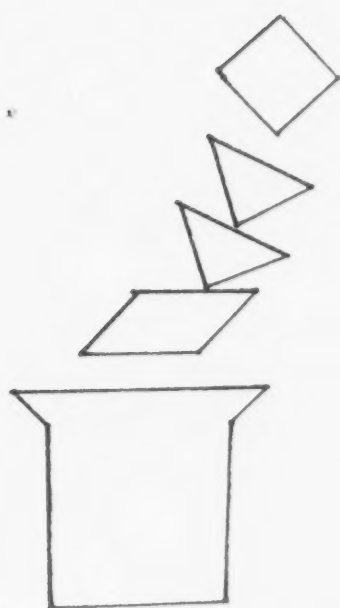
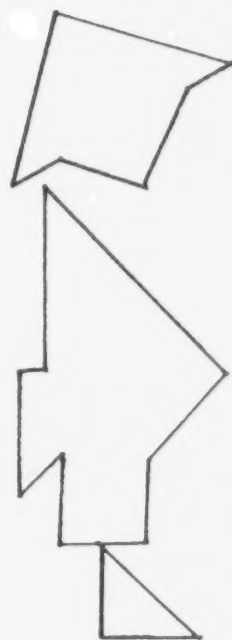
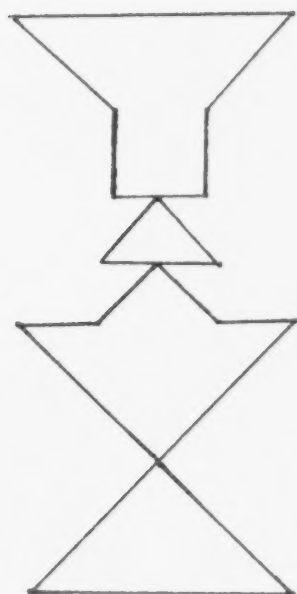
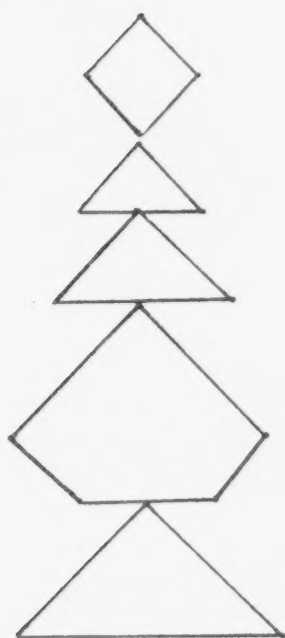
Try your hand at the problems below. Beware: They get harder and harder.

What are the figures supposed to be? Name them.

Relatively Easy

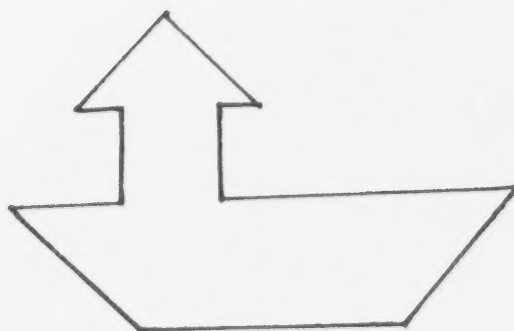
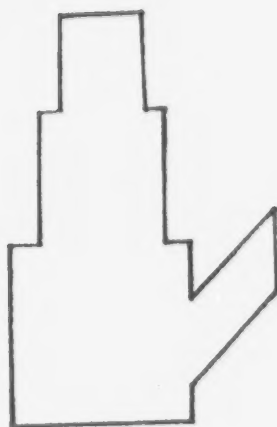
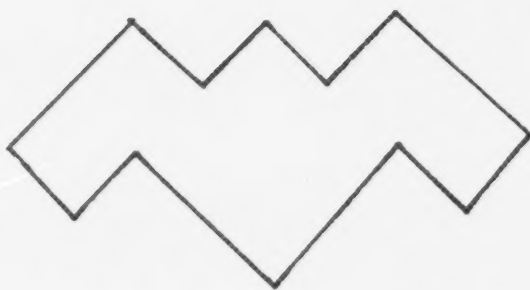
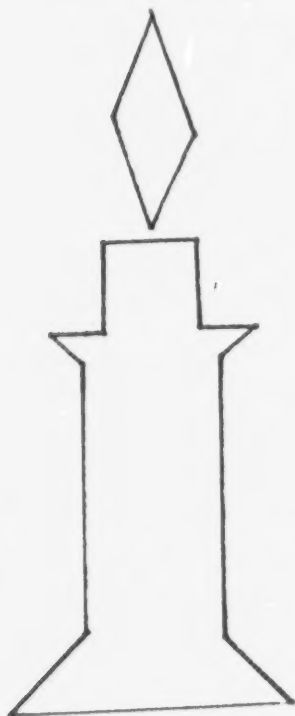


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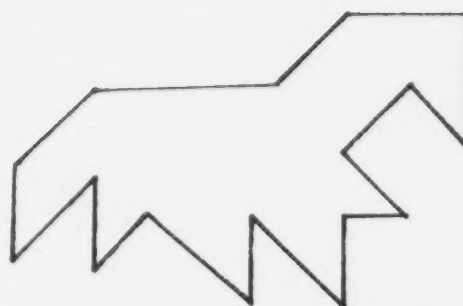
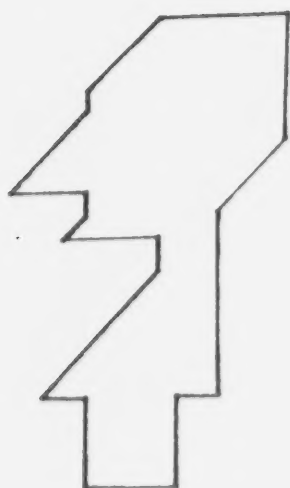
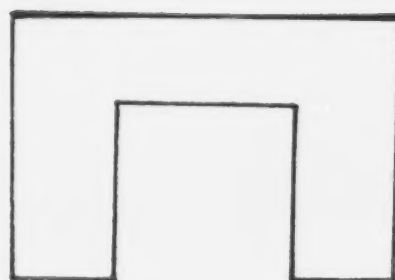


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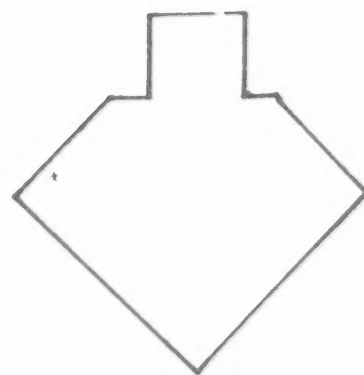
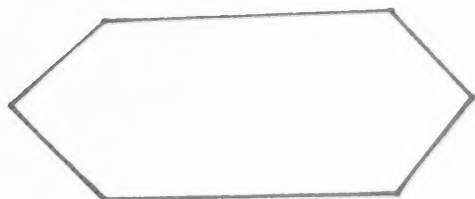
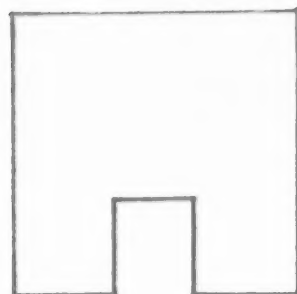
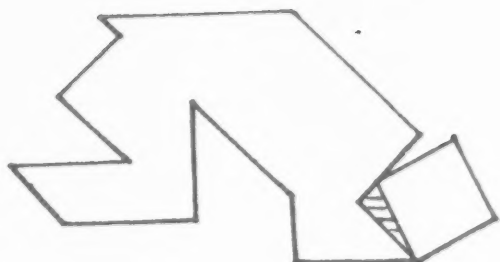
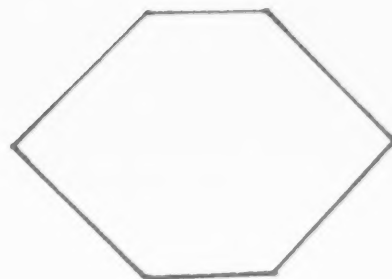
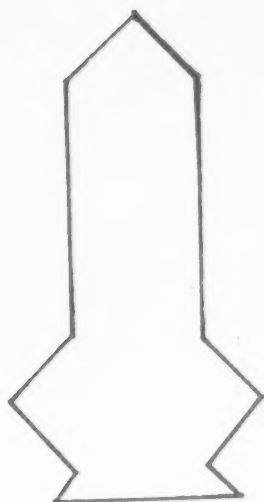
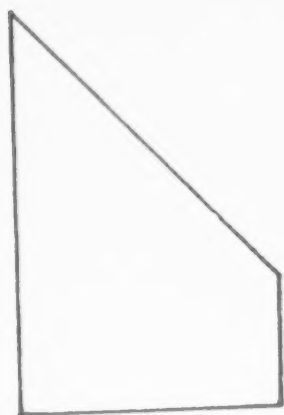
Intermediate



XIV-17



XIV-18



XIV-19

Advanced Topics

The game of tangram can be fun or a serious mathematical challenge. For example, look at the pairs of figures shown in Figure 6 below. Although the pairs of figures in each appear to be exactly the same, but they are not. Each is made with exactly seven pieces. Can you solve these problems?

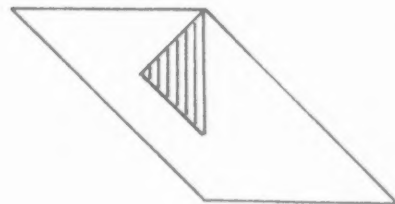
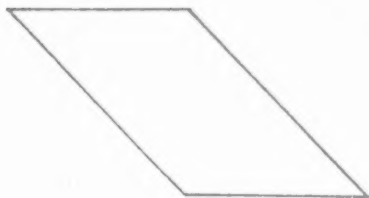
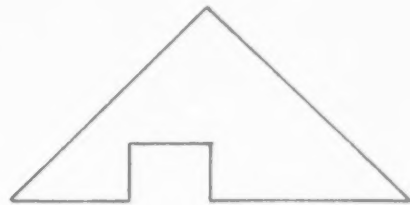
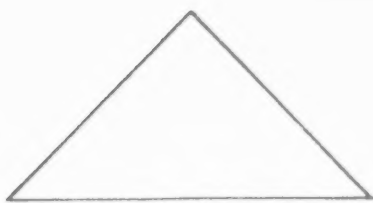


Figure 6. Pairs of similar figures, each made of seven tangram pieces

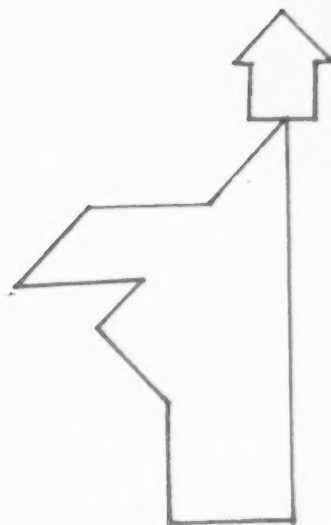
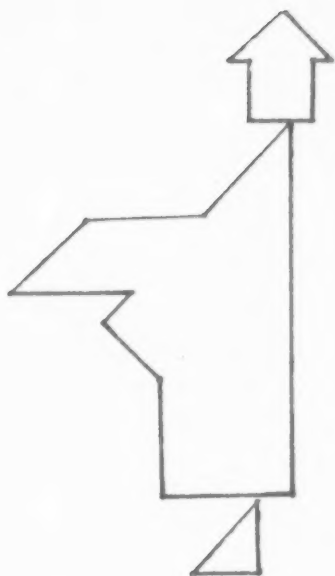
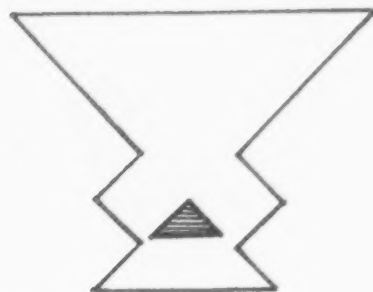
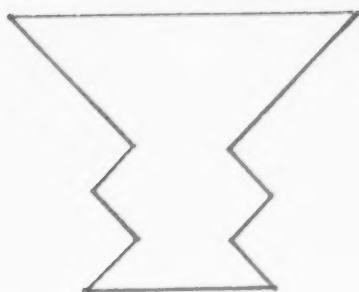
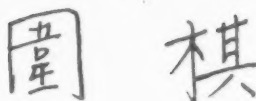


Figure 6. Pairs of similar figures, each made of seven tangram pieces (continued)

GO



wei

qi

Introduction

Go is a board game that originated in China more than 3,000 years ago. Its Chinese name is wei qi (圍棋), which literally means "the game of encirclement." But the English name Go comes from the Japanese name for the game. In the 8th century, the Japanese "borrow" the game from China, and now it is the most popular game in Japan. Many people in the United States play Go and Go clubs exist in many cities including Boston.

Go Set

A Go set consists of a board about the size of 19" x 19" marked with a 19 x 19 grid (Figure 1) and a set of black and white "stones," or pieces, about 180 of each. One Go set is included with this Kit.

Make a board yourself by drawing a 19 x 19 grid on a sheet of paper. Any small objects all the same size and shape may be used instead of stones. You might use coins, buttons, Bingo chips, or even chocolate bits. In the latter case you literally eat, (which in Chinese stands for "capture") the pieces you capture from your opponent.

You can also play on paper or on a blackboard by marking

XIV-22

X and O instead of using pieces. This will mean frequent erasings when pieces are captured.

You can play a quick game of Go if you make a board 13 x 13 grid instead of the larger size.

Do not confuse the game Go with the game Othello which you may have seen. Although the two games look similar, they have different rules and different goals.

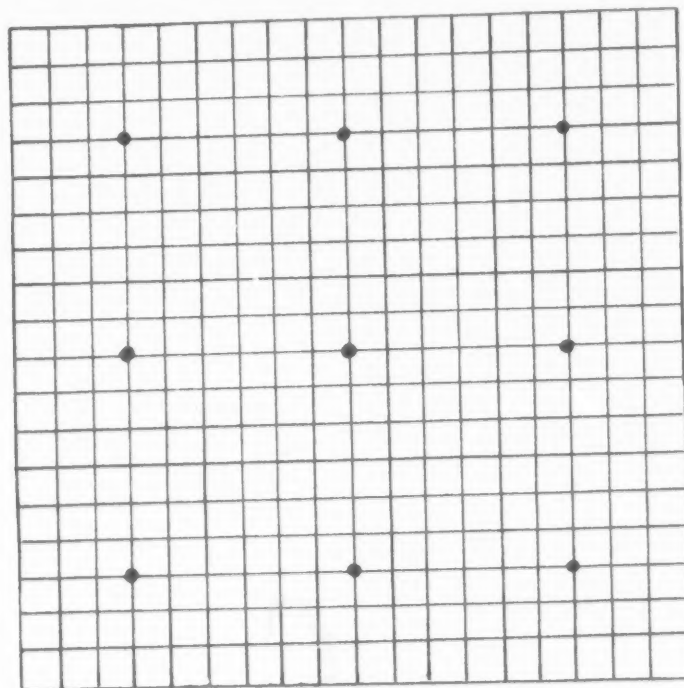


Figure 1. A Go board. The nine dots are there to help counting the scores at the end of the game

How to Play the Game

Object of the Game

The object of the game is to surround enemy pieces and to occupy more territory than your opponent. This is why the Chinese name of Go means "game of encirclement."

You need two people to play Go, one playing the black stones and the other the white stones. At the beginning of the game the board is vacant, as shown in Figure 1.

The intersections of the grid lines are called "points." That is where you put the stones. The player with black stones plays first, placing one of his/her stones on any point on the board. Then the two players take turns placing pieces on one of the unoccupied points.

The stones are never moved once they are played. But they can be removed from the board when captured or "eaten" by the opponent. The player who encircles the most vacant points, or territory, at the end wins the game.

Rules

The idea of Go is to capture the opponent's stones. In order to do this, you have to occupy all the points next to the stone you want to capture. That is what is meant by "encirclement." You may also capture a chain of your opponent's stones if they are all connected by lines and if you have occupied all the surrounding points. When you have captured the stones, you may remove them from the board. See Figure 2 for examples of captured stones.

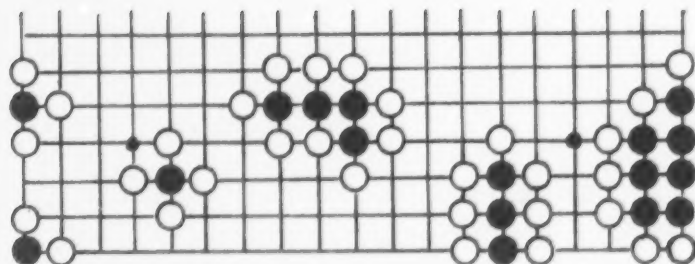


Figure 2. Examples of capture. In all six cases the black pieces are captured and can be removed

A point which is completely surrounded by stones of the same color is called an "eye." Figure 3 shows you some examples of eyes. You would not want to place your stone in an opponent's eye. You would be immediately captured and removed. Therefore, in Figure 3 white cannot place a stone at the points marked by X.

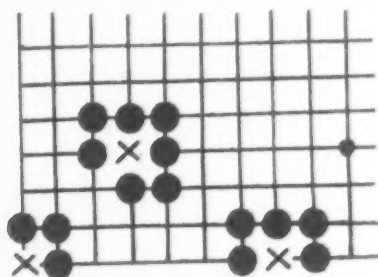


Figure 3. Examples of eyes

The situation is different, however, if the black stones in Figure 3 are completely surrounded by white stones. One such example is shown in Figure 4. All points next to the seven black stones in Figure 4 are occupied by white except the eye in the middle. According to the rule of capture just described, white can capture the seven black stones by placing one stone at the eye. This leaves the situation shown in the right of Figure 4 after the captured stones are removed.

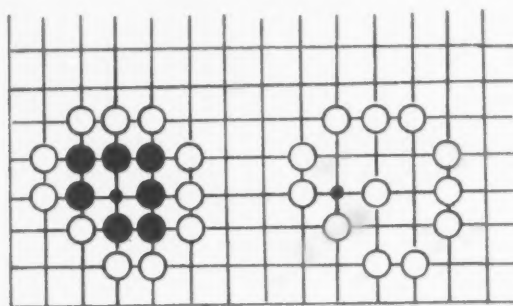


Figure 4. Example of capturing a piece having one eye

Therefore, you can place a stone at the eye, if by so doing you capture all or part of the surrounding enemy stones.

You can see now that a chain of stones with two or more eyes is permanently safe. This is so because the opponent cannot put two or more stones (to occupy the eyes) at the same

time. Examples of permanently safe pieces are shown in Figure 5.

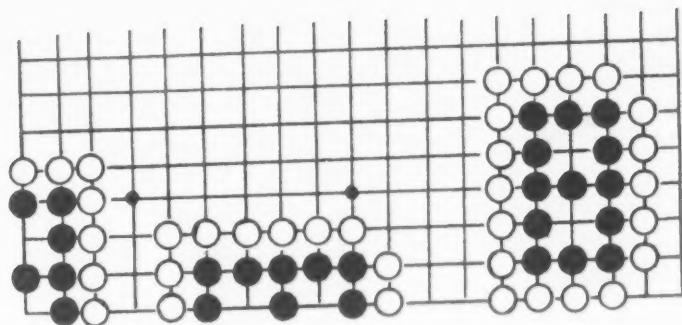


Figure 5. Examples of pieces having two eyes. Here, all black chains are safe from capture

The main strategy of the game, then, is to try to build on to groups of stones that already have at least two eyes.

When a chain of stones is captured, they are removed from the board. The game ends when it is no longer possible for either player to capture more territory. The players then start counting their scores to see who wins the game.

Scoring

Pieces that cannot make two eyes are "dead," which means captured by the opponent. The first step of scoring is to

remove the dead pieces and count them as captured.

An example of a game ending on a 13 x 13 board is shown in Figure 6. Seven white and six black stones have been captured and removed during the game. The seven white and one black stones marked with 0 are dead. So they are removed from the board, making a total of fourteen white and seven black stones captured.

The vacant points marked with X are neutral in the sense that they cannot be made into an eye for either player; they are not counted in the scores. In order not to confuse these with the vacant points, it is the usual practice to fill these neutral points with stones of either color. This leads to the situation shown on the right in Figure 6, where the four neutral points have been filled with two black and two white pieces.

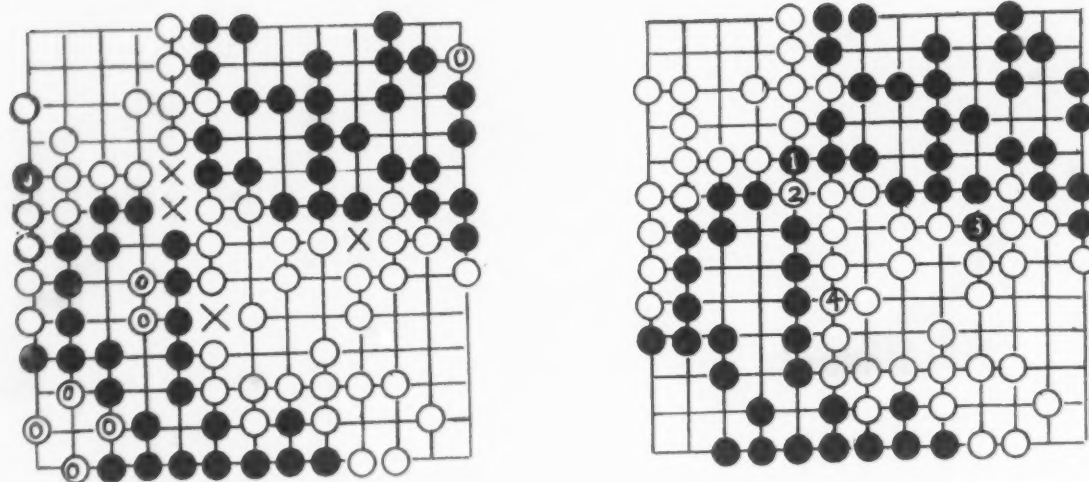


Figure 6. An actual ending of a game on a 13 x 13 board. 7 white and 6 black stones have been captured during the course of play

Left: The ending showing 7 white and 1 black stones that are dead. The X marks the neutral points.

Right: The same ending after the dead stones are removed and the neutral points filled.

In Figure 6, by counting the territory enclosed by white and by black stones we find that white has 36 points of territory and black 33 points of territory. The total scores are now:

White:	36 points of territory
	14 captured (and dead) pieces
	$36 - 14 = 22$ net points
Black:	33 points of territory
	7 captured (and dead) pieces
	$33 - 7 = 26$ net points

Therefore the black player wins the game by 4 points.

The actual counting can be simplified considerably by placing all captured stones in the opponent's territory before comparing the scores. In this way you only need to count the number of remaining vacant points. In the example given above, white counts 22 remaining vacant points and black counts 26. So the black wins by 4 points.

Ko

One final rule: The rule of ko, or repeat captures.

Consider the situations in Figure 7A. It is black's turn to play. In both cases black can capture a white stone by placing one stone at the eye. The situations are shown in Figure 7B after the captured white piece is removed. Now, it is the white's turn to play. If white also places a stone at the eye to capture the black stone just played, then we are

back to the situations we started with in Figure 7A. This could go on indefinitely. This is called the ko situation.

In order to avoid the repeated captures, the following rule applies to the ko situation: In a ko situation, after one player has captured an enemy stone, his opponent is not allowed to recapture until he has made at least one play elsewhere on the board.

This rule adds to the excitement of the game. The players continually search for other plays on the board to which they think their opponent will be forced to respond. Sometimes, these plays become more important than the ko itself.

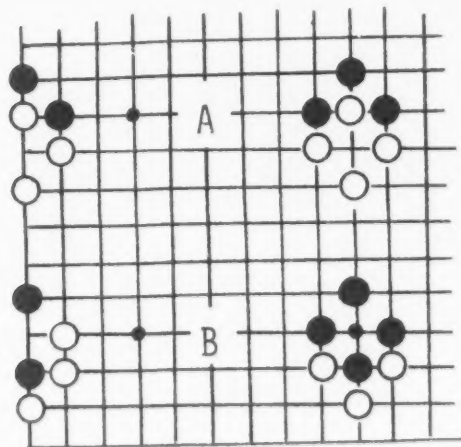


Figure 7. The ko (repeated capture) situations

CHINESE CHESS

象 棋
xiang qi

Introduction

Chess in Chinese, xiang qi (象棋), literally means "the game of elephant." This name comes from one of the playing pieces. Since elephant is not an animal native to China, its name suggests that the game may have come to China from India. It is generally believed that both the Chinese chess and the international chess are from the same origin, but they are played somewhat differently.

Chinese Chess Set

Chinese chess set consists of a board with 9 x 10 grid and thirty-two pieces, sixteen for each side. The pieces are identified by characters written on them and are played on the intersections of the lines which are called the "points." One set of Chinese chess is included with this Kit.

Chinese chess is so popular in China that people often carry a set with them. The chess board is often a folded piece of paper or plastic. The set is intended to be convenient to carry.

The Board

You can make a board for the Chinese chess by drawing a 9 x 10 grid on a sheet of paper as shown in Figure 1. Note

the unique features of the board. First, in the middle there is an unmarked row called the "Yellow River," or the "river." Second, there are two "palaces," one on each side of the board. They are the 3 x 3 squares containing the two diagonal lines. As we shall see, both the river and the palaces are important in the game.

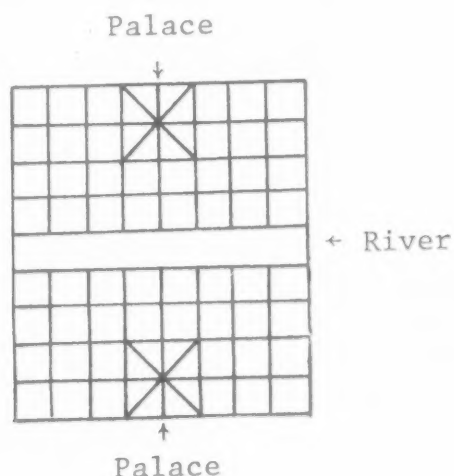


Figure 1. A Chinese chess board

The Pieces

You can make Chinese chess pieces by writing the characters on round discs or checker pieces. Usually, one set of pieces is red and the other black. Here are the pieces:

		red	black
1	king	(K)	帥, 將
2	mandarins	(M)	仕, 士
2	bishops	(B)	相, 象
2	knight	(N)	馬, 馬
2	rooks	(R)	車, 車
2	cannons	(C)	炮, 炮
5	pawns	(P)	兵, 卒

The letters in the parentheses are
the abbreviations for the pieces

The literal translation of the characters are those given in English except for the following:

		<u>literal translation</u>
king	(帥 , 將)	general
knight	(馬)	horse
black bishop	(象)	elephant
red bishop	(相)	prime minister

The characters for the pawn and mandarin are written differently for the red and black pieces, but the characters have the same meaning.

How to Play the Game

Object of the Game

The object of the game is to capture opponent's most important piece, the king. If the king is threatened, it is "in check." If the king cannot be defended against capture, it is "checkmated," and the game is over. Also, you are defeated if you cannot move any of your pieces. The game is a tie if no player is able to capture the opponent's king.

Rules

The starting position of the game is shown in Figure 2. Note that the black pieces are placed at the bottom, and the red pieces at the top. This is the way modern books on Chinese chess are usually written.

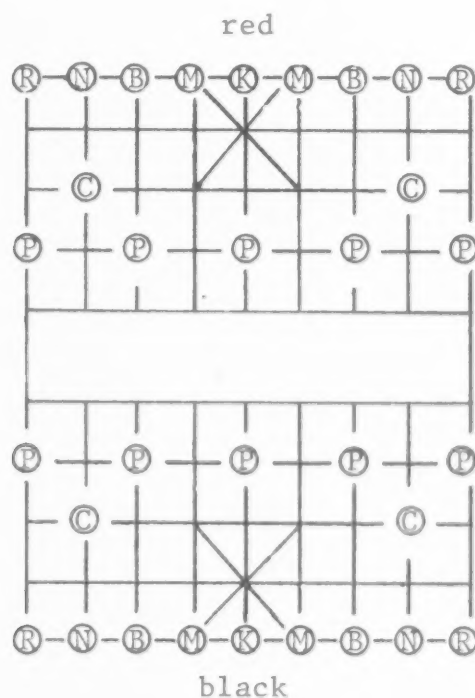


Figure 2. Arrangement of the pieces at the start of a game

The black player makes the first move. The two players take turns moving their pieces. Each point of the board can

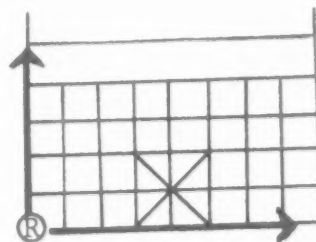
be occupied by only one piece. If your move ends up at a point where an enemy piece stands, you capture and remove the enemy piece from the board. The game ends when a king is captured, or when no player is able to capture the opponent's king. The player who captures the king wins the game.

The two kings are not allowed to stand on the same vertical line without at least one other piece standing between them. We say that the two kings are not allowed to "see" each other. This power of limiting the other king's motion is extremely useful in end games.

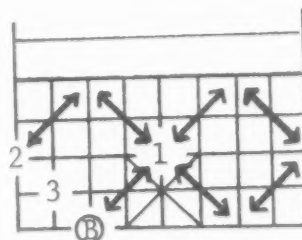
Rules of Movement

The rules of the movement of the pieces are as follows:

Rook: The rook (R) moves in a straight line any number of points either vertically or horizontally. This is exactly how the rook moves in the international chess.

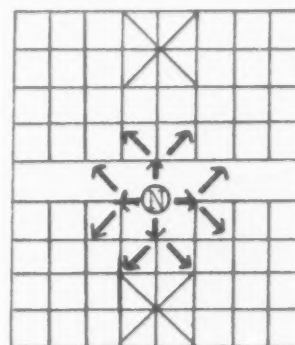
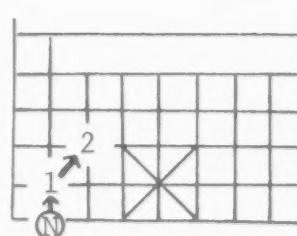


Bishop: The bishop (B) moves diagonally two points at a time, but only if the point in between is unoccupied. Thus, the black bishop (B) in the diagram on the right can move to point 1, but can not move to point 2 if the point 3 is occupied by a

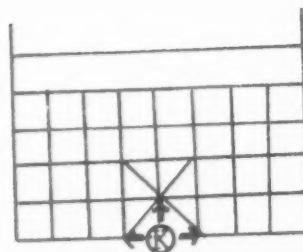


piece. In the latter case, we say that "the eye of the elephant" (black bishop) is blocked. The same rule applies also to the red bishop. Also, the bishop cannot cross the river. Therefore, each bishop has only seven points on which it can stand.

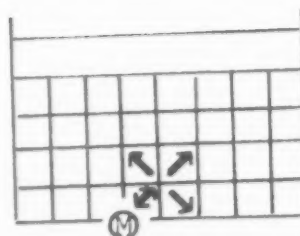
Knight: The knight (N) moves one point vertically or horizontally, and one point diagonally. An example of a move is shown on the right. The knight cannot make a move if the intermediate point is occupied. In the diagram shown, the knight cannot move to point 2 if there is a piece occupying point 1. If this occurs, we say that "the legs of the horse are handicapped" because the knight piece is identified by the Chinese character 馬 for horse. The second diagram on the right shows the eight points to which a knight can move.



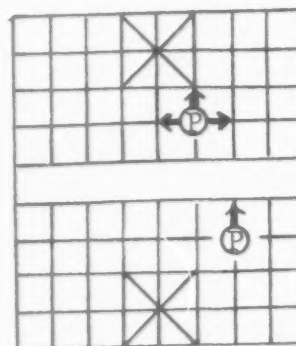
King: The king (K) moves one point in a vertical or horizontal direction, but not in a diagonal one. The king stays in the palace at all times. Thus, there are only nine points on which the king can stand.



Mandarin: The mandarin (M) is also confined to the palace, but it moves one point only in a diagonal direction. There are only five points on which the mandarin can stand.

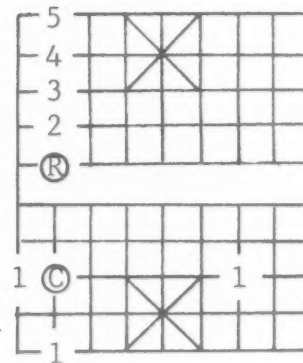


Pawn: The pawn (P) can move only one point at a time, and only in the forward direction. After crossing the river, the pawn can move sideways. It never moves diagonally or backward. It captures enemy pieces in the same way that it moves.



Cannon: The cannon (C) moves in the same way as the rook does. That is, it moves any number of points either vertically or horizontally. But it can

capture a piece only by jumping over another piece. Thus, the cannon in the diagram on the right may move to points 1 as a rook does, or capture an enemy piece at the points 2, 3, 4 or 5 by jumping over the rook. The cannon cannot jump over two or more pieces.

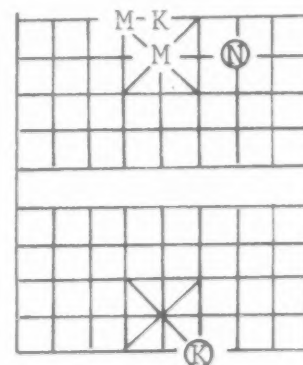


Checkmate Positions

Knowing some game endings will help you play. Below are some of the most common game endings, showing the black player checkmating the red. Circled pieces denote black, uncircled red.

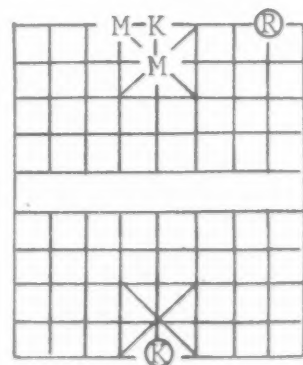
In diagram 3(1), the king is checkmated by the black knight because the only point the red king can move to is controlled by the black king.

3(1)



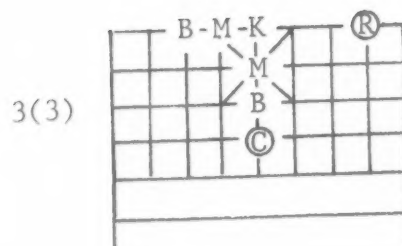
In diagram 3(2), the red king is checkmated because the mandarin is pinned by the black king.

3(2)

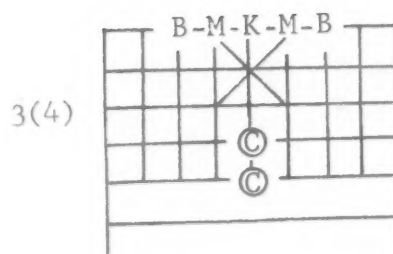


XIV-40

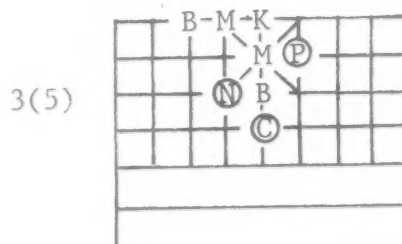
In diagram 3(3), both the red mandarin and the red bishop cannot move back to protect the king.



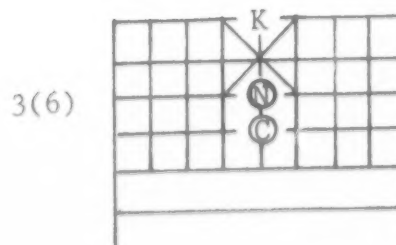
The "double cannon" in diagram 3(4) checkmates the red because red cannot put any piece between the cannon and the king.



In diagram 3(5), the knight checkmates the red king.



The cannon checkmates the red king in diagram 3(6). The king will be captured by the knight if it moves one step sideways.



Pay special attention to the use of the long-range power of the king to achieve checkmate. Although the kings are confined to the palaces, the players can use the king to gain control of the vertical line which the king is occupying. This is especially effective at the end of the game, since there are fewer pieces around to block the line. The other king is then forbidden to move into this line, because the two kings are not allowed to "see" each other.